KINEMATOGRAPH WEEKLY

Kine Weekly

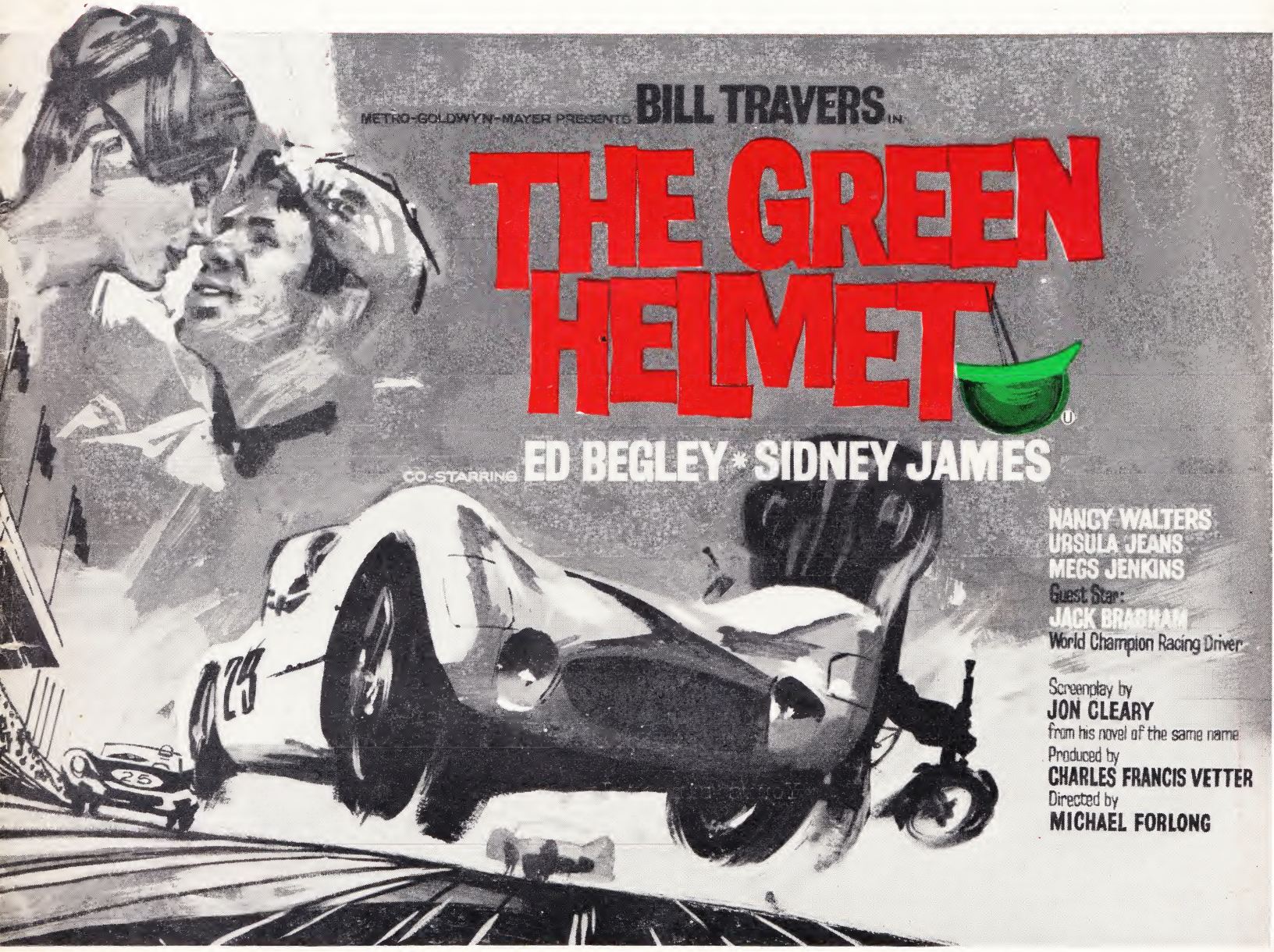
APRIL 20, 1961
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KINEMATOGRAPH WEEKLY
April 20, 1961

'SWISS FAMILY ROBINSON' makes CINEMA HISTORY!

THE RANK ORGANISATION LIMITED
38 SOUTH STREET · LONDON · W.1
TELEPHONE: MAYFAIR 7454

KW/SM

13th April, 1961.

Cyril Edgar, Esq.,
Walt Disney Productions Limited,
68 Pall Mall,
London, S.W. 1.

Dear Cyril,

Writing this letter gives me immense pleasure; I want to congratulate your Company on providing us with a film in SWISS FAMILY ROBINSON which has broken all records for our circuit on London release. Not only has it registered an all-time high, but it has done so by a very big margin, the total take being £138,016 which is over 22% above our previous top figure.

From every one of our Rank release cinemas I have received nothing but glowing reports on the amazing business and the public acclaim for the picture. This is hardly surprising when I tell you that records were broken at 74 out of the 86 Rank London theatres which played SWISS FAMILY ROBINSON.

I take particular pleasure in the success of SWISS FAMILY ROBINSON as it lends powerful support to our declared policy of concentrating on family entertainment for patrons of Rank theatres..

Yours sincerely,

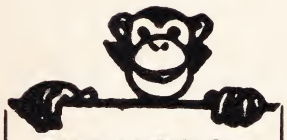
Kenneth Winckles

Kenneth Winckles

ALL RECORDS BROKEN FOR LONDON CIRCUIT RELEASE!

22% ABOVE PREVIOUS HIGHEST THREE WEEKS TOTAL!

74 OUT OF 86 THEATRES BREAK ALL-TIME RECORDS!


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World's Best

Kine Weekly

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No. 2,794 Thursday, April 20, 1961 Vol. 527

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News highlights . . .

STRIKE THREAT TO STUDIOS

THE ACTT'S feature section has recommended strike action to the union's executive unless an overall claim to the BFPA for better pay and conditions in the feature industry is met within the next 28 days.

The recommendation was the outcome of a meeting of the feature section last Thursday. It was due to be discussed by the executive at its meeting yesterday (Wednesday). Union officials refused to comment on the recommendation.

CO-PRODUCTION

A FURTHER co-production meeting between the British producers and unions was being held today (Thursday) at the BFPA to review the situation regarding an Anglo-French co-production agreement.

J. P. H. Walton, BFPA secretary, told KINE. that the meeting was a follow-up from the recent four-cornered meeting in Paris when certain matters were put back for discussion in the respective countries.

ZANUCK'S CHOICE

DARRYL F. ZANUCK has appointed four leading authors to serve as literary consultants to the producer on the filming of "The Longest Day," based on the best-selling work by Cornelius Ryan—who is also writing the screenplay.

Noel Coward will represent the British section, James Jones the American, Romain Gary the French, and Erich Maria Remarque the German.

Production will begin in the South of England on July 7.

ADMISSIONS DOWN

ADMISSIONS and takings dropped again in February and were at the lowest ever recorded for that month with weekly averages at 9,300,000 and £1,200,000 respectively.

These figures compare with admissions and takings in February, 1960, at 10,500,000 and £1,310,000, and in February, 1959, at 12,200,000 and £1,400,000.

After dropping to an all-time low of 7,600,000 and £970,000 last December, admissions and takings began to pick up in January this year but at 9,700,000 and £1,230,000, respectively, were still 1,200,000 and £100,000 lower than in January, 1960.

MGM APPOINTMENT

MAURICE FOSTER, a director of Film Finances, joins MGM on April 24 as assistant to L. P. Bachmann, MGM's European production representative.

MP calls for a differential quota against big circuits

A PROPOSAL that a differential quota should be introduced at the expense of the two main circuits is being pursued in the House of Commons by Stephen Swingler. Mr. Swingler will ask the President of the Board of Trade on Tuesday, April 25, to reconsider the question of introducing a different and higher level of British quota for the two predominating circuits.

The demand is made, says Mr. Swingler, because of the continued closure of cinemas, and the resulting extra power of the two big circuits.

He is also asking for figures of how far quotas for British first and second feature films were fulfilled in the latest period for which figures are available.

Mr. Swingler also wants to know how many defaults occurred, how many of these were by cinemas belonging to the two major circuits, and what action is being taken against defaulters.

Mr. Clive Bossom, who succeeded his father as Conservative MP for Maidstone, has a new suggestion in the campaign for television censorship. He wants tv shows graded like films.

He has put down a motion reminding MPs of "the "increasing anxieties of many parents regarding the showing of television plays and films of a violent, sordid and sensual character."

Mr. Bossom wants the government to take steps "to introduce a distinguishing mark in the right-hand corner to be displayed during the entire televising of plays and films so as to warn parents of their unsuitability for children."

'Apartment' tops Oscar awards

BILLY WILDER'S "The Apartment" topped the 1960 Oscar lists with five awards. Elizabeth Taylor was named best actress of the year for her performance in "Butterfield 8" and Burt Lancaster received the best actor award for "Elmer Gantry."

The awards were announced and presented in Hollywood on Monday night.

For United Artists' "The Apartment," Billy Wilder also received an Oscar as the best director and shared another with I. A. L. Diamond for the best screenplay.

Peter Ustinov won the best supporting actor award for his part in UI's "Spartacus," and the best supporting actress award went to Shirley Jones for her part in United Artists' "Elmer Gantry."

Other awards known at the time of going to press went to the British film "Giuseppina," produced by James Hill Productions and sponsored by British Petroleum, judged the best documentary, and Freddie Francis received the lighting award for 20th-Fox's "Sons and Lovers."

To celebrate Miss Taylor's Oscar, the first of her career, MGM is to hold an Elizabeth Taylor Academy Award Festival at the Ritz, Leicester Square, from today (Thursday).

French Government denies opposition to film pact

THE REPORT that opposition from the French Government is causing delays in the signing of an Anglo-French co-production agreement was strongly denied by the French Embassy in London this week.

In a letter to the KINE., F. Gaudefroy-Demonbynes, French commercial attache, states that efforts have been made by the specialised department of the Embassy for the past 13 or 14 years to bring about a complete understanding between the two film industries and foster the idea of a co-production agreement.

"In this we have always had the full support of the French Government," he writes.

"Nothing has changed in this respect and the Centre National de la Cinématographie, under its Director-General Michel Fourré-Cormeray, remains at least as anxious to see that an agreement is reached.

"It is true that a final negotiation for the agreement has been delayed for some time, pending the settlement of a few technical points between professionals, but it seems, so far as I know, that it has recently been possible to reconcile the point of view of everybody concerned in the industry.

"It is, therefore, very much hoped that the final negotiation for the agreement should not be delayed very much longer."

'THE REBEL' BREAKS ABC RECORDS

Tony Hancock's "The Rebel" has established a new record for three legs of its London release engagement on the ABC Circuit, exceeding the previous best grosser by 18.4 per cent.

A further indication of the business created by "The Rebel" is that the film averaged weekly receipts of £1,784 per theatre.

Viewpoint

MISDIRECTED

THE PROPOSAL to use a differential quota system to curb the power and influence of the major circuits is raised in Parliament by Stephen Swingler.

The idea springs from the unions, was recently aired by the FBFM and was soundly drubbed by a number of British producers.

Already the major circuits are exceeding the quota requirements by a wide margin, which suggests that the proposal would have no effect in changing the balance of power.

It is by no means certain that a change in the quota law would make more and stronger product available to support an effective third channel of release. Furthermore, a differential quota system could make it even more difficult for independents to obtain the British films they want to show.

The problem of maintaining an economically satisfactory alternative release outlet to the two major circuits is one that goes beyond the Quota Act and calls for a much wider investigation of the scope and structure of the industry.

IN PERSPECTIVE

IT IS unfortunate that considerable national publicity has been given to the industry problem of hooliganism in cinemas.

The problem does exist and it is a costly nuisance, but let us not aggravate the situation by seeking national publicity which tends to exaggerate the effect it has on the business.

It is to be hoped that the problem has been put in its true perspective by the statement issued by the CEA and the BBC interview with the CEA president, Sydney Lewis.

The CEA and individual exhibitors are making every effort to eliminate the nuisance by securing effective by-laws to deal with the trouble-makers and there is no doubt that their activities can be curbed by resolute management, with the support of the local authorities, without the need to resort to dramatic headlines in the press. Enlightened managements are working to that end.

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Long Shots

BOX-OFFICE figures talk in this business. The justifiable pride of ABPC in the success of "The Rebel," one of its own productions, is shown in the publication this week of the figures disclosing the amount by which the film broke the ABC London release record.

It is a fine thing for the British industry when our native productions set the pace at the box-office, and this outstanding achievement follows upon a run of notable successes.

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THERE IS another success story in this week's issue.

A mammoth take of £142,000 from 94 situations during Easter week is advertised by Anglo Amalgamated for its "Carry On Regardless."

After the advertisement had gone to press, the final tally came in—showing that the take was, in fact, £151,184 from the 94 houses, an average of £1,608 for each booking.

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CONGRATULATIONS to the Magna Corporation, 20th Century-Fox and CMA.

The record-breaking "South Pacific" enters the fourth year of its run at the Dominion, Tottenham Court Road, having already been seen by nearly 2¼ million people who have paid £1 million for the pleasure. This is an astonishing record for one theatre.

The records show, I am told, that the film has been seen by more people in Britain than any other film released here, and that remarkable performance has been achieved with only 28 Todd-AO runs and 120 dates with the 35mm. version.

The special celebration performance on Friday is novel and enterprising. The idea belongs to S. C. Roberts, the manager of the Dominion, who suggested it to Sam Eckman when Sam was discussing with Mitzi Gaynor, the possibility of the star attending the anniversary performance.

George Skouras thought it was a good idea and readily agreed to donate the £1,100 which is being given in prizes to the nurses participating in Friday's celebration.

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VARIETY CLUB'S delegation to the international convention in Miami leaves for New York today, Thursday.

The party includes Jimmy Carreras and C. J. Latta, the London Tent's international officers, Irving Allen, Chief Barker, Nat Cohen, Monty Berman and Sir Tom O'Brien.

Nat Cohen tells me that he is combining Anglo business with his Variety Club trip.

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IN New York Nat will meet J. H. Nicholson and Sam Arkoff of American International to discuss Anglo product for distribution in the U.S and the release of American International product in the UK.

In Miami Nat will get together with his long-standing business associates Dave Emanuel of Governor Films, which distributes the "Carry On" pictures for Anglo in America, and Joe E. Sugar of Magna Films Inc. which is handling "Watch Your Stern" for Anglo.

Nat is taking with him a copy of "Payroll," to screen to American executives. He will discuss distribution plans for this and other forthcoming Anglo productions.

Immediately following the Miami convention Nat returns on April 30 for a three-day stay at the Hampshire House Hotel, New York, for further discussions on distribution and production.

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THE ABC champion managers awards dinner last week was a stimulating experience not only for the prizewinners, but also for those invited to witness and record the occasion.

Every member of the board of ABPC was present to pay tribute to the men in the field who have excelled in their jobs during the past year.

This fact is indicative of the board's regard for the group's cinema interests. The speeches, prepared and spontaneous, left no one in doubt that the circuit has had a very good year and that it still plays a vital part in the overall success of the corporation's operations, now profitably extending into other highly remunerative fields.

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THIS was not an occasion for paying lip-service to a tradition. It was the opportunity to acknowledge, in the happiest possible terms, the first-class efforts of the men who have contributed to the success of ABC.

Speaking off the cuff, Sir Philip Warter warmly congratulated the national champion, Peter Jewett, who wins the trip to America, and the district champions, and spoke highly of the leadership of Jack Goodlatte and Bill Cartlidge.

Noting the up-and-coming young men who had made their mark for the first time in this annual contest, Sir Philip underlined the opportunity open to them through the group's policy of promotion from within.

"Both Jack Goodlatte and Bill Cartlidge, once stood in your shoes," he said. "We do not choose our executives by favouritism, but by merit," Sir Philip observed.

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ONCE again Jack Goodlatte voiced his great faith in the future of the exhibiting side of the business.

"Although I am now interested in the many other activities of the corporation," said Jack, "I am still first and foremost a cinema man at heart and I give close attention to the cinemas.

"Don't sell the cinema industry short," he urged.

ABC, for example, took more money at the box-office last year than ever before in the history of the circuit!

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THE awards dinner was deftly chaired by Bill Cartlidge. His stature grows with added responsibilities.

It is apparent that his intimate knowledge of



A familiar face is missing from The Rank Organisation's Victoria offices—Miss Daisy Taylor, who has been answering film industry 'phone calls for 44 years, has retired. Miss Taylor, whose last post was as CMA's deputy telephone supervisor, was presented with a cut-glass vase as a personal gift from Victor Powell, Ivor Smith, Charles Harvey and Cyril Evans—all of whom she has known personally for over 30 years—at an informal reception. Later she was presented with a gold watch, subscribed for by all of The Rank Organisation staff at Victoria

management and its problems is an inspiration to the men in the field.

His forthright observations on the problem of hooliganism in cinemas, reported on another page, command attention.

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ABPC's managing director, C. J. Latta, wound up the formalities with a light-hearted speech, but none-the-less expressive of the appreciation felt for the efforts of the award winners.

Jimmy Carreras, Nat Cohen and Stuart Levy attending the annual function for the first time were welcomed "into the ABC family."

The opportunity was taken to bid a fond farewell to Stanley Mills, who is retiring from ABC. Stanley has been a loyal servant to the circuit in many capacities during his long association with the group.

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WENT to the opening of a new cinema last week—a new enterprise that is probably unique.

Named The Swan Theatre, it has been built inside a disused hangar "aboard" HMS Ariel, one of the biggest naval shore establishments in the Portsmouth area.

The equipment, decor and furnishings are worthy of a commercial enterprise and the venture was made possible by a generous grant from the Nuffield Trust for the Forces of the Crown, the help of the Royal Naval Film Corporation, and the resourcefulness of Capt. R. L. Clode, commanding officer of the establishment, and his staff.

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I TRAVELLED to Portsmouth for the opening in company with Jimmy Carreras, Ken Hargreaves, Capt. E. F. Pisey, general manager of the RNFC, and Heidi Erich, one of the artists appearing in "A Weekend With Lulu," the Columbia Hammer comedy chosen for the opening performance.

Jimmy, of course, was there in a dual capacity —as Admiralty Film Industry liaison officer and member of the RNFC executive committee, and as managing director of the company sponsoring the film.

The cinema was officially opened by Mrs. M. S. Robinson, secretary of the Nuffield Trust for the Forces, who unveiled the commemorative plaque which will later adorn the entrance of the cinema.

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THE VISIT was edifying as well as enjoyable, for it gave us first-hand evidence of the Navy's appreciation of the invaluable services performed by the RNFC and of the co-operation of the film industry.

We enjoyed the traditional naval hospitality extended by Capt. Clode, who entertained at lunch the visitors and representatives of the contracting firms responsible for work on the cinema.

It was gratifying to witness the wonderful reception accorded to the new British comedy by the 400-strong audience of officers, ratings and their wives.

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STANDING for the first time as a candidate in the Middlesex County Council elections, Peter Rigby retained the Highgate seat for the Conservative party in last week's poll.

Peter also continues as a member of the Hornsey Borough Council.

At the present time, he is preparing for a trip to Canada for the SMPTE Convention in Toronto. His company, Robert Rigby, Ltd., is showing its film handling equipment at the Convention exhibition. I believe the company is the only British film equipment manufacturer taking a stand at the exhibition.

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ONE of the trade's best-known pioneers, Edward G. Turner, died at his Southgate home on Tuesday.

Chairman of the Perforated Front Projection Screen Co., Mr. Turner came into the industry as a film renter in 1896 and together with J. D.

continued on page 27

FRENCH EVENING AT THE CEA CONFERENCE

AN EVENING "in the French manner" will round off this year's CEA Summer Conference at Torquay when Lyons Maid plays hosts to delegates at "La Gala de Versailles" on Wednesday, May 10.

Plans for the conference, which opens on the evening of Sunday, May 7, have been completed and include—in addition to the GC and Open Forum—a golf competition, a tribute to S. K. Lewis, and a paper on "Film Criticisms and Film News."

The Lyons party will be held at Oldways Manor, Paignton, described as a miniature Versailles.

A spokesman for Lyons Maid said: "We are going all out to make this a night to remember. Just as 'La Gala Gaieties' set a pattern of entertainment that was refreshing and novel, so we intend this year's party to set a style of hospitality to capture the imagination of all our guests."

La Gala

The "La Gala" rendezvous this year will be in the Sun Deck Lounge and Balcony of the Imperial Hotel, overlooking Torbay. Here, delegates will be able to relax and renew old acquaintances.

A team of attractive Lyons Maid hostesses will serve tea, coffee and the various sundae and fruit salads prepared in the ice-cream saloon.

The official programme of events is as follows:

Sunday, May 7: 9 p.m.-midnight. Invitation by the directors of T. Wall and Sons (Ice Cream) to an informal opening night supper-dance at the Imperial Hotel, Torquay.

Monday, May 8: 9.30 a.m. Golf competition at Churston Golf Club.

5.30-6.30 p.m. The Mayor of Torquay's official reception at Torre Abbey, Mansion House, Torquay.

9 p.m. A tribute to S. K. Lewis. Invitation by the directors of Associated British Cinemas to a supper-dance at the Imperial Hotel.

Tuesday, May 9: 10 a.m. General Council meeting at the Imperial Hotel.

2.45 p.m. Open Forum at the Imperial Hotel.

5 p.m. Branch secretaries' meeting at the Imperial Hotel.

8.30 p.m. Invitation by the directors of Anglo Amalgamated to a special showing of "Dentist on the Job" at the Regal, Torquay, followed by a reception and supper-dance at the Imperial Hotel.

Wednesday, May 10: 10.45 a.m. David Lewin, assistant editor of the Daily Express, will read a paper on "Film Criticisms and Film News" to be followed by questions and discussion.

8.30 p.m.-1.30 a.m. "La Gala de Versailles," by invitation of J. Lyons at Oldways Manor, Paignton.

Harry Adley's bar will be open throughout the conference.

News of the Week

Rank Organisation and Gaumont British interim dividends

THE RANK ORGANISATION has declared an interim dividend of 7½ per cent., less tax, for the year ending June 24, 1961. The dividend, payable on May 16, is the first interim dividend by the Organisation since 1949.

Gaumont British has also declared an interim dividend for the same period of six per cent., less tax. In both cases, the dividend will be payable to those on the register on April 12.

An issue of 2,254,249 "A" ordinary shares of five shillings each by way of rights on a basis of one new share for every five ordinary or "A" ordinary shares is proposed "in the near future."

This will be at a price to be determined later. Further information concerning the new issue will be sent to shareholders in about three weeks, the company states.

Estimated profits for the year, after taxation and minority interests and "in the absence of unforeseen circumstances," is in the region of £1,300,000 compared with £718,949 the previous year.

This is made up from estimated group profits before taxation of £5,000,000 (£4,002,764 the previous year), less tax of £2,700,000 (£1,961,271) and outside shareholders' proportion of £1,000,000 (£1,322,544).

The Organisation states: "The directors intend, provided nothing untoward occurs, to recommend a final dividend for the current year of 15 per cent. actual, less tax, on the ordinary and 'A' ordinary share capital as increased by the proposed issue."

The estimated amount of the profits attributed to the periods prior to acquisition of further interests in subsidiary companies—mainly Gaumont British and Bush and Rank Cintel—is £150,000.

Non-trading and extraneous profits and losses are excluded from these estimates.

New De Lane Lea appointments

JACQUES DE LANE LEA has been appointed production supervisor to the De Lane Lea Organisation to allow him to concentrate on overseas expansion plans and equipment research. He has spent the past nine years on feature production.

In readiness for the completion of the company's second sound stage, Studio "B" at 19, Greek Street, Louis Elman has been appointed studio manager and Michael Carter becomes P.A. (Technical) to Major De Lane Lea.

Ron Brown will be in charge of sound in both studios, and Paul Hansard, already responsible for foreign versions, will add the new 16mm. and 8mm. sub-standard department to his office.

BFFA pays 39 per cent.

THE FIFTH interim allocation of the British Film Fund Agency for the fourth year will be at the rate of 39 per cent., two per cent. lower than for the previous interim allocation.

Distributors' earnings submitted for the four weeks ended March 25, 1961, are as follows: Low cost films (eligible after multiplying by 2): £85,498; not eligible for two times rental: £14,018; high cost films (including newsreels): £745,504; films of not less than 3,000 feet: £845,020; films under 3,000 feet (after multiplying by 2½): £52,404.

Levy collections paid to the agency by HM Customs and Excise to March 31, 1961, apportioned approximately covering entertainments to March 25, 1961, were £282,128.

New governors at BFI

LADY ISOBEL BARNETT, Kenneth Adam, J. S. Fairfax-Jones and John Mills have been appointed governors of the British Film Institute. Robert Clark has been re-appointed for a further term.

Uniform moves

UNIFORM and General Services Co. Ltd., have moved to new premises at 130, New North Road, London, N.1 (telephone SHOreditch 3747/8). Mrs. L. Berlin, formerly a director, is no longer with the company. The present directors are B. Simmons and Mrs. Z. Simmons.

COLOUR FILM OF ROYAL WEDDING

The Duke of Kent's marriage to Miss Katherine Worsley on Thursday, June 8 at York Minster, will be filmed in Technicolor by Pathe News.

All the Royal family will attend the wedding, and Pathe's coverage will enable all those who might have lined the wedding route, had it been in London, to see this Royal event in full colour.

Released through Warner-Pathe, editions of this special newsreel will be rushed to cinemas as early as possible after the event.

ABC CHOOSES CHAMPION MANAGERS

SPECIAL steps are being taken by ABC to deal with the problem of hooliganism in cinemas. This was disclosed by W. Cartlidge, the circuit's assistant managing director, during the presentation of the company's Good Management contest awards, last week.

ABC's champion manager is **Peter F. Jewett**, Regal, Cambridge, and the runner-up is **L. T. Grou,** Regal, Woolwich, champion of the South East London district.

Before the presentation of the awards by D. J. Goodlatte, managing director, Mr. Cartlidge said: "This is the day set aside when we do honour to our managers for the splendid efforts which they made during 1960, and, let me say right away, that it has been no easy task.

"The business of cinema management has changed considerably during the past few years. Even during the comparatively short spell since I was actively engaged in theatre management, many new trials and anxieties have cropped up which tend to make life difficult and hazardous to say the least.

Difficulties

"You," he told the managers, "have to suffer the difficulties, doing the best you can, with a staff, which, by and large, is physically unable to support you against the rougher teddy boy element, whose one aim seems to be to ruin everyone else's enjoyment. This means long periods of the evening, when you, personally, have to be on your toes, ready to deal quickly and effectively with any disturbance.

"To your great credit, many of you do this successfully, without creating any undue alarm amongst your audiences," declared Mr. Cartlidge.

"Only last week," he continued, "we have had the case of an owner-manager of a small hall in Stevenage having to resort to the barring of all teenagers from his cinema, troublemakers or not, in order to try to remedy what for him seems an impossible position.

"You managers are contending with similar problems, and, as you know, we are seeking to help you by arranging extra emergency lighting, which can be switched on by the manager, at a moment's notice, to help pin-point the main areas of disturbance."

This, said Mr. Cartlidge, will assist the manager to recognise and black-list offenders without driving away the innocent.

"It is a sad reflection," he stated, "to realise that 12 months ago I tried to get a major circuit to join us in a scheme designed to stamp out hooliganism in cinemas in the London area, particularly on Sundays.

"Unfortunately the representative of the circuit concerned said they had no problems in this respect. I told him I should be delighted to take him round some of his cinemas on a Sunday then perhaps he would not feel so complaisant. Unfortunately he declined the offer.

"Accordingly, as I have said, we are going

PROSPER WITH ANGLO!

DE LANE LEA
SOUND STUDIO
"Best in the Country"
GERrard 3441

ABC CHAMPION MANAGER:
Peter F. Jewett
Runner-up: L. T. Grou

DISTRICT CHAMPIONS

North West London, L. G. Lamm.
South West London, W. Gourlay.
North East London, W. E. Hender.
Kent and Sussex, N. E. F. Knowles.
Bournemouth and District, R. D. Bowden.
South West and Wales, P. J. Weatherhead.
South Midlands, D. T. Cave.
West of England, R. E. Coombes.
Birmingham, L. S. Johnson.
East Midlands, M. Wright.
West Midlands, T. Whittaker.
Manchester, A. L. Ellison.
Liverpool, S. D. McAree.
North East and Carlisle, A. Heaton.
North West Lancs., G. S. Skelton.
Leeds and District, R. Helley.
Scotland West, J. Dunachie.
Scotland East, H. E. George.
Northern Ireland, D. Slane.

ahead ourselves in trying to solve this very important problem, although I agree it would be much more effective if this could be dealt with on a national level."

Paying tribute to the winning managers, Mr. Cartlidge said: "You men who have been chosen as champions for your ability in good housekeeping, for showmanship, salesmanship and public relations, and for the attention given to those new problems which I have mentioned. It is because you are struggling so manfully to create good orderliness, cleanliness and a good atmosphere of presentation that you are here tonight.

"I applaud you. I am proud of you. You are the best bunch of men any company could wish to have, and I am delighted and honoured, that the full board of ABC is here tonight to share in your hour of glory and to pay testimony to your great year of endeavour."

See pictures, page 8.

CEA refutes new scare over hooliganism

THE RECENTLY publicised cases of hooliganism in cinemas in certain parts of the country do not represent a new problem to exhibitors or an old one which has lately become more serious.

This is stated by the CEA this week. The association refutes any suggestion that the trouble is widespread or that teenagers, as a class, are troublesome cinemagoers.

In fact, the public "can rest assured that it remains as ever their (cinema proprietors') aim to provide first-class family entertainment in surroundings in which it can be enjoyed to the full," the CEA states.

Cases of unruly behaviour are described as "the selfish action of a small minority," and the association points out that managements are continually taking all possible steps to remedy the position.

"Although possibly not generally realised, many cinemas have for some time refused admission—which they are fully entitled to do—to persons who it is known or believed will interfere with the enjoyment of the programme by other more reasonably minded patrons."

It is also pointed out that the CEA has for some time been persuading local authorities to adopt a common by-law under which offenders can be prosecuted, and that malicious damage is, in any event, a criminal offence.

Anniversary gift from 'South Pacific'

TO CELEBRATE the world record-breaking run this Friday of Magna Pictures' Todd-AO production "South Pacific," 30 London hospitals have been invited to take part in a fourth anniversary draw to share £1,000 between their nurses.

The Matron of each hospital has agreed to find a nurse who looks like Mitzi Gaynor to draw winning names from a drum on the stage of the Dominion, Tottenham Court Road, before seeing a special performance of the film attended by 1,700 nurses. The audience will be composed of night-duty nurses who will arrive at the theatre by coach and in uniform.

The £1,000 will be divided into three prizes of £500, 300 and £200 and Kenneth More will present the cheques to the nurses of the prize-winning hospitals. The 30 girls who look like Mitzi Gaynor will attend a buffet lunch with the star before the show.

Mitzi Gaynor plays a nurse in "South Pacific." George Skouras, president of Magna Pictures, decided to make this gift to celebrate the opening of the fourth year of the picture at the Dominion.

CEA BRANCH REPORTS

Lancashire S.O levy campaign succeeds

WEST LANCASHIRE.—News that two important licensing authorities propose to abolish the S.O charity contribution was revealed at the monthly meeting.

Representations made to the Lancashire County Council and to the Blackpool Corporation had been successful. Blackpool Town Council was also expected to confirm a similar recommendation.

Letters of congratulations from ABC and CMA, read to the branch, stated that these results would be an encouragement to exhibitors in all parts of the country who were campaigning on this subject.

The secretary said it was now a matter of principle to bring pressure to bear on the licensing authorities in other areas, particularly Lancaster, where the charity payment had been reduced from 7½ per cent. to 3½ per cent. of the net rateable value.

Manchester now considers a cut

MANCHESTER. — Efforts to get the S.O charity levy reduced had been worth while, although not all the applications had been successful, the branch was told at its monthly meeting.

At Ashton-under-Lyne, the justices had reduced the contribution from £2 10s. to £1 10s., at Leigh an application for a reduction had been turned down, at Rochdale the levy remained unchanged and at Manchester an application was still being considered.

The branch decided to send a letter to the town clerk at Rochdale, asking the watch committeee to receive a deputation from the branch.

It was recalled that the Manchester watch committee's recommendation for the S.O levy to be reduced from about £11,000 to £2,500, was referred by the city council to financial experts. Chairman D. L. Jones told the branch he believed any reduction would be retrospective.

The branch also decided to make an application for a reduction of the levy at Macclesfield, where it was ¼d. per seat based on capacity.

Hooliganism.—A by-law dealing with unruly behaviour in places of entertainment would be considered by the Lancashire County Council on May 4.

The chairman said it had been the policy of the branch committee to publicise action against unruly behaviour in cinemas. When the by-law was adopted at Bolton, local exhibitors had asked to display some notification to the public that the by-law was in operation. One cinema, he said, displayed the by-law on a board about seven feet by four feet.

R. G. Mason disagreed with this and stated that when hooliganism was brought to the notice of the public, it could have an adverse effect and keep people away from the cinema.

Other members thought a fair amount of publicity should be given to the efforts made to deal with any rowdyism. It was argued that people who go to the cinema know there is rowdyism and if they saw that action was being taken it would encourage them to go back to the cinema.

"There is no doubt about rowdyism being widespread, otherwise why should so many applications be made for the adoption of a by-law," commented A. W. Mellor.

16mm. Shows.—Following the March meeting of the committee, the secretary wrote to CEA headquarters drawing attention to a newspaper advertisement for the showing of the film "Pal Joey" at the Northern Sporting Club and pointing out that it was felt there had been some infringement of the KRS/CEA agreement as permission had not been obtained from any cinemas within a two-mile radius.

The reply from Mr. Pinkney stated that he had received a report from the KRS in which it was indicated that all their members had been informed that the exhibitions at the club were within two miles of regular established cinemas for which the proprietors had not given their written consent. KRS members had been advised that service would not be afforded to this location.

A. L. Ward told the committeee that the club premises were leased from his company and in the new lease which had just been signed there was a clause which stated that the club must not show films.

Transport changes will hit the small man

BRISTOL.—After considerable discussion at the April meeting upon the proposed increases in charges by FTS, the branch asked Vernon Green, of FTS to let the branch know what a box rate would be if the present surcharge was consolidated on a flat rate.

Mr. Green agreed to do this so that the branch might decide what action to take at its next meeting. He said that different branches had dealt with the matter in different ways and they had tried to meet branches' special requirements. The original idea of the surcharge was to help the small cinema.

D. Chamberlain: "The man who had four deliveries didn't have to pay so much and the bigger hall which had one delivery a week paid the same. If you are going to get rid of the surcharge the man who gets more deliveries inevitably pays more."

There might be some scheme worked out, he suggested, whereby if there were less than a certain number of boxes delivered there was a surcharge—a house say with four boxes a week paid a 5s. surcharge and a house with, say 20 deliveries had no surcharge!

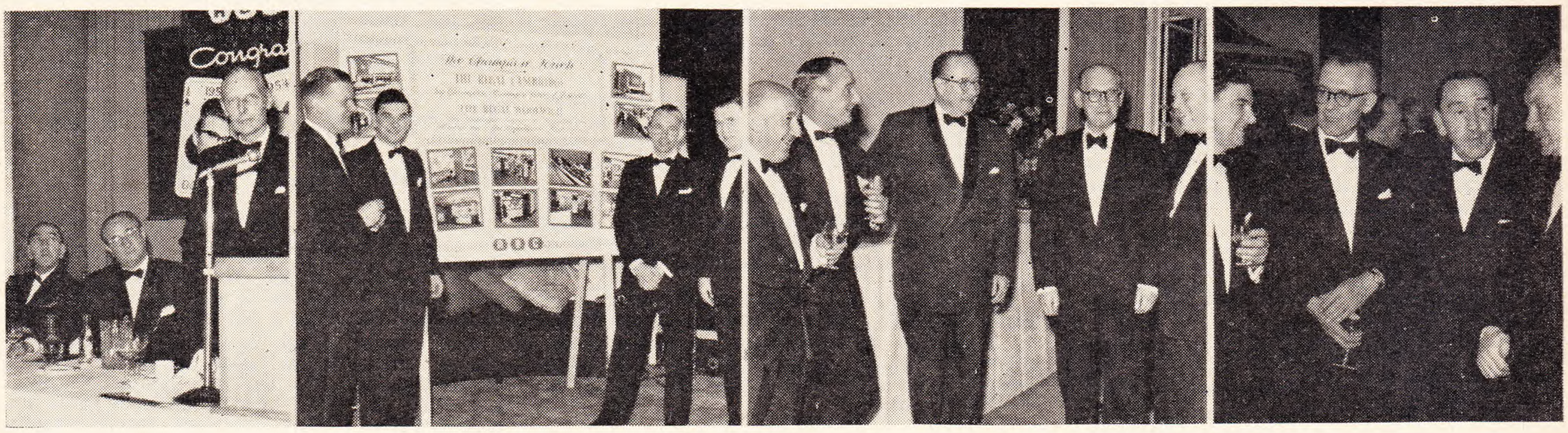
Mr. Green said that the average over the 98 cinemas served from Bristol was £3 10s. per week. "If you take that average and it worked out at 10 per cent. the little man would be four changes a week worse off."

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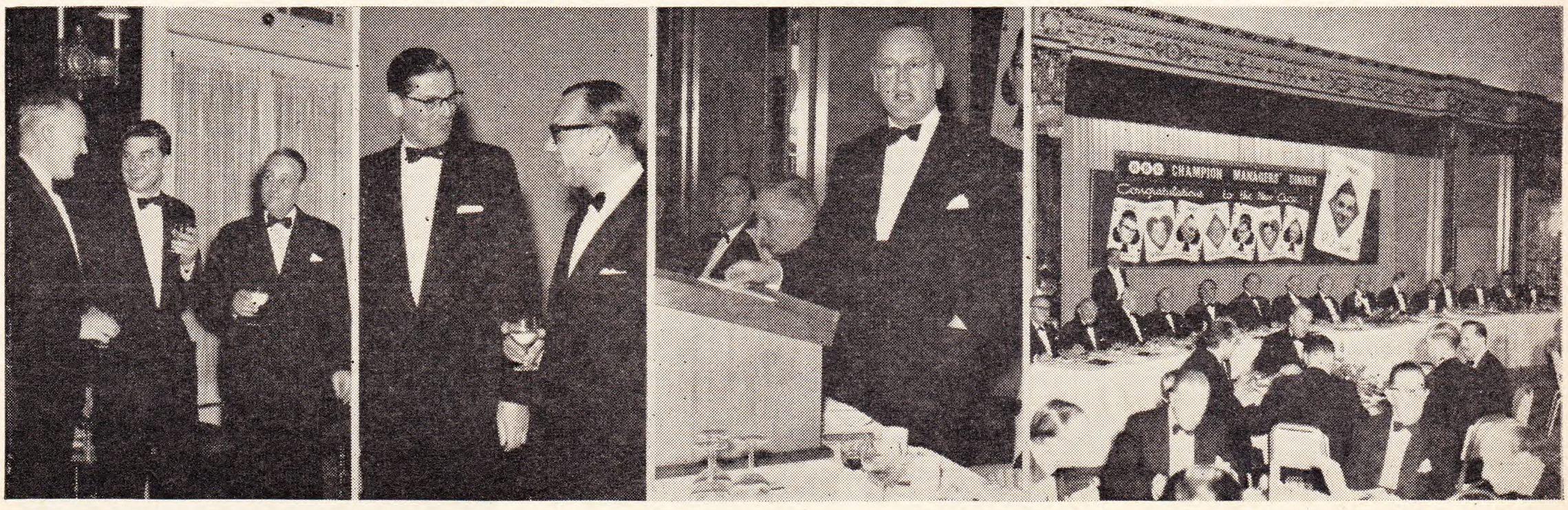
ABPC FETES CHAMPION MANAGER

The board of Associated British Picture Corporation was host to ABC's top managers last week when the yearly awards were presented. Bill Cartlidge, assistant managing director of ABC, spoke of the high quality of management which existed throughout the circuit. Peter Jewett, Regal, Cambridge, was named champion manager and received his award from managing director D. J. Goodlatte. Sir Philip Warter, chairman of ABPC, also addressed the guests as did C. J. Latta, the corporation's managing director. Right: Peter Jewett receives the illuminated address from D. J. Goodlatte. Nat Cohen looks on





Sir Philip Warter praises the ABC managers; circuit supervisor L. E. Carpenter, Peter Jewett, L. T. Grou, circuit supervisor F. C. Cockerill; Stuart Levy, James Carreras, C. J. Latta, Dr. E. Fletcher, Bill Cartlidge; Peter Jewett, " Kine." editor W. G. Altria, Robert Clark, Tony Gruner



Lou Lewis, Peter Jewett, Tommy Cummins; J. Macgregor Scott, Harry Myers; Bill Cartlidge welcomes ABC's top managers; the top table

World Markets

Paramount acquires interest in tv and screen package programmes

NEW YORK.—Paramount Pictures has entered into an agreement to acquire a 50 per cent. interest in Talent Associates, Ltd., a leading independent producer and packager of television programmes and motion pictures.

The announcement was made jointly in New York by Barney Balaban, president of Paramount, and Alfred Levy and David Susskind, president and executive vice-president, respectively, of Talent Associates.

One of the foremost creative forces in television, Talent Associates produced 33 "specials," including the prize-winning "The Moon and Sixpence," on the three major networks during the past year, and has also presented such outstanding American television series as "Armstrong Circle Theatre," "Dupont Show of the Month," "The Play of the Week," "Kaiser Aluminium Hour," "Family Classics," "Justice" and "Kraft Theatre."

Mr. Susskind is also internationally known as moderator of the television programme, "Open End," widely acclaimed for its distinguished commentaries on the contemporary scene. He is co-producer of "A Raisin in the Sun," which was recently selected as the official U.S candidate for the Cannes Festival, and is currently preparing the screen version of the award-winning tv drama, "Requiem for a Heavyweight."

Under terms of the new agreement, Mr. Levy and Mr. Susskind will continue to devote their services exclusively to Talent Associates and its operation. Paramount's production activities for sponsored television will be integrated into Talent Associates under this arrangement.

Although the details of the transaction were not disclosed, it was stated that the two associates had received cash and an unspecified number of shares of Paramount Pictures Corporation common stock.

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ROGER H. LEWIS, vice-president in charge of advertising, publicity and exploitation for United Artists, is resigning from that post to enter independent production, it was announced by company vice-president Max E. Youngstein; his resignation will take effect on June 1.

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THE Academy Board of Governors have voted special awards to Gary Cooper, Stan Laurel, Sol Lesser and Hayley Mills. Gary Cooper is to receive an award for his many memorable screen performances as well as favourable international recognition that he has gained for the motion picture industry.

Stan Laurel's award recognises his pioneering in the field of cinema comedy. Sol Lesser was voted the Jean Hersholt Humanitarian Award which goes to an individual in the motion picture industry whose humanitarian efforts have brought credit to the industry.

Miss Mills is to be honoured with a juvenile award "for the most outstanding juvenile performance during the awards year" for her performance in "Pollyanna."—**Mel Konecoff.**

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French admissions up but only just

PARIS.—Admissions in France during 1960 increased by the very small margin of 0.10 per cent. with 352.6 million entries—ten per cent. fewer than the last peak year of 1957.

Takings increased by 11.05 per cent., but average seat prices increased by 11.31 per cent. in the provinces and 13 per cent. in Paris. Since 1957, seat prices have increased by 29.95 per cent., but gross takings have increased by only 26.43 per cent.

The whole question of prices has again been raised, this time by the president of the Exhibitors Federation, M. J. Edline, who has written to the Minister for Economic Affairs and suggested that the prices of seats should vary according to the importance of the film and pointing out that the same system operates with other products.

M. Edline also asked the Minister to reconsider the whole question of price ceilings. He pointed out that, at a time when aid to exhibitors has stopped and business is on the ebb, these ceilings mean shrinking investments.—**Henry Kahn.**

German plan for tv films at Berlin

BONN.—Plans are being made to supplement this year's International Film Festival in Berlin with a tv Film Festival, according to reports here.

Television films entered in the competition will be shown over a closed-circuit tv system using some 20 to 30 receivers for an audience of up to 400 people. There are no plans for prizes or awards for the best television films.

The plan has been promoted by the festival organiser, Dr. Alfred Bauer, who said recently that television film production must be regarded as part of international film making. Television films should have a proper place at international film festivals, he said.

The final word about the plan is yet to come from SPIO, the top German industry organisation and one of the groups backing the Berlin festival. There are some German industry personalities, according to reports, in favour of the plan as it would promote closer and more friendly relations between the two media.

So far, 32 countries have indicated that they will participate in this year's festival, to be held from June 23 to July 4. Closing date for further entries is May 15.

The entries are selected under a mixed procedure, including nominations from participating countries as well as requests for other films by the festival organisers.

Delegates of the festival have already looked at the latest productions in North and South American countries as well as in the Near East. The principal aim of this procedure is, according to the organisers, to get a well-balanced festival. —**Gustav Genschow.**

Films with meals are booming

CAPETOWN.—All the principal towns in the Union of South Africa have "bio-cafes," where there is a non-stop performance from about 9 a.m. until about 10.30 p.m., and now there is a sudden boom in Cape Town.

A short while ago there were only three, and these had been in existence for years, but now there are five with two more nearly completed.

The patrons do not pay admission, but they are charged with the refreshments ordered, which vary from a mineral drink to a hot meal. The feature is timed for the lunch hour so that business people can see the film and have lunch.

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WITH the relaxing of the tax laws last year new import companies have sprung up all over South Africa and they seem to be doing good business and have broken the monopoly of a few years ago.

The new companies include: Star Film Importers of Pretoria; Magna Film Importers of Johannesburg; Hollywood Film Importers of Pretoria; Galaxy Film Importers of Johnnesburg; Capital Film Importers of Cape Town; Bert Fisher Films of Cape Town.

During the past five years theatre exhibitors have increased from 200 to over 500 and practically all are using the new companies.—**A. Hanson.**

Irish festival entry

DUBLIN.—A 30-minute documentary, "Progress Reported," directed by Joe Mendoza and produced in Eastman Color by Vincent Corcoran for the Irish Peat Board, has been chosen as the Irish entry at the Berlin festival.

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NEGOTIATIONS are still in progress between the Theatre and Cinema Association and The Irish Transport and General Workers' Union on the wages and conditions claim by the union.—**Maxwell Sweeney.**

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
Bernadette Of Lourdes (Gala)—French	**101 min. (U)**	Daniele Ajoret Nadine Alari Robert Arnoux	... Moving dramatic documentary, given English sub-titles, covering brief but saintly life of poor French girl whose "contact" with the Virgin Mary established Lourdes as a Mecca for the sick. Script dignified, Daniele Ajoret inspired in name part, direction reverent, backgrounds authentic	**Very good art house proposition (CC)**
Fasten Your Seat Belts (World Productions)—French	**93 min. (U)**	Dany Robin Francis Perier Dieter Borsche	... Comedy melodrama, with English dialogue, about people whose paths cross at Orly Airport. Characters sharply drawn and atmosphere authentic, but story stretched to near breaking point	**So-so Continental fare (C)**
Gigolo ... ... (Gala)—French	**101 min. (X)**	Alida Valli ... Jean-Claude Brialy Jean Chevrier	Sex melodrama concerning the uneasy relationship between a wealthy French widow and a gigolo. Tale slightly confected, but acting sensitive, treatment understanding, backgrounds appropriate and English sub-titles lucid	**Reliable specialised hall fare (NC)**
†Girls For The Summer (Mondial)—Italian	**114 min. (A)**	Alberto Sordi ... Michele Morgan Marcello Mastroianni	Totalscope-and-Eastman Color romantic comedy melodrama, set on the Riviera, containing five separate tales. Characters sharply drawn, dovetailing resourceful, backgrounds delightful, musical accompaniment tuneful and English sub-titles adequate	**Very good art and commercial house booking (C)**
***Green Helmet, The ... (MGM)—British**	**88 min. (U)**	Bill Travers ... Sidney James Nancy Walters	Fast moving car racing melodrama dealing with ace driver, confronted by retirement problem. Script workmanlike, acting sound, domestic and romantic asides popular, humour crisp, track thrills spectacular and dialogue smooth	**First rate British booking (C)**
Immaculate Road, The (Gala)—U.S	**51 min. (U)**	Loretta Young ... Joseph Cuby	Pocket drama concerning cynical married woman, suffering from incurable disease, who finds spiritual balm at Lourdes. Story compact, Loretta Young convincing, feminine appeal strong and backgrounds authentic	**Reliable "second" (C)**
L'Ile Aux Femmes Nues (Mondial)—French	**59 min. (A)**	Felix Oudart ... Lili Bontemps Armand Bernard	Comedy describing small town councillor's adventures on the Isle of Levant. Tale neat, characterisation snappy, nudes comely and English sub-titles adequate	**Good "second" (C)**
Love Trap, The ... ... (Unifilms)—French	**78 min. (X)**	Juliette Mayniel ... Jean Kosta Veronique Nordey	Unvarnished sex melodrama concerning young married couple's unsuccessful attempt to save marriage from rocks. Co-stars talented and English sub-titles clear, but story sketchy, direction uneven and production modest	**So-so specialised hall "double bill" (NC)**
Mein Kampf ... ... (Gala)—Swedish	**117 min. (X)**	Commentary by Claude Stephenson	Full length documentary covering the rise and fall of Adolf Hitler. Treatment comprehensive, highlights grisly and significant, editing painstaking, English commentary adequate and message at once incisive and profound	**Box-office documentary (NC)**
***Nearly A Nasty Accident (BLC)—British**	**92 min. (U)**	Jimmy Edwards ... Kenneth Connor Shirley Eaton	Dizzy RAF comedy dealing with bungling "mechanically minded" aircraftman who puts jinx on aspiring C.O. Gags predictable, but cast popular, team work lively, atmosphere and detail convincing and climax showmanlike	**Very good British light booking (C)**
***Payroll ... ... (Anglo Amalgamated)—British**	**105 min. (A)**	Michael Craig ... Françoise Prevost William Lucas	Crime melodrama showing how hold-up men dissipate ill-gotten gains and come to sticky ends. Story full blooded, acting powerful, direction keen, sex angle strong, dialogue frank, finale salutary and Newcastle backdrop authentic	**Excellent British "thick ear" (C)**
Take Me As I Am ... (Small Films)—Foreign	**91 min. (X)**	Marina Vlady ... Robert Hossein Alexander Gauge	Thriller, with Italian backgrounds, concerning young newspaperman who becomes embroiled in mayhem and murder. Tale heavily involved, but characters sharply etched, action fast and English voice dubbing effective	**Reliable industrial hall "programmer" (NC)**
†World By Night ... (Warner-Pathe)—Italian	**105 min. (X)**	All-star cabaret ...	Gay Technirama and Technicolor "travelogue" covering famous night haunts of London, New York, Tokyo, Las Vegas and other big cities. Turns cleverly varied, strip-tease incidents graceful, commentary adequate, and settings and camera work dazzling	**Excellent novelty booking (—)**

(**C**) SUITABLE FOR CHILDREN (**CC**) EXCELLENT FOR CHILDREN (**NC**) NOT FOR CHILDREN
* BRITISH QUOTA PICTURE † IN COLOUR

continued on page 24

Kine Weekly

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PAGE 14 MISSING

Short and the Tall" (Warner-Pathe—British) and "The Rebel" (Warner-Pathe—British), the Plaza management certainly knows how to cash in on "quota."

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"THE GRASS IS GREENER" (Rank-Universal—Technirama—British) is continuing at the Odeon, Marble Arch, the great work it began at the Leicester Square Theatre, and this despite the fact that it's tearing up trees on release. As I've already remarked, it's delighting industrial, as well as good and high class, audiences.

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HERE'S a foreign film that demands the independent showman's immediate attention, namely "Mein Kampf" (Gala—Swedish). I went along to the Continentale, Tottenham Court Road, the other evening to pick up the picture, which, needless to say, deals with the life and times of Adolf Hitler and his evil henchmen, and I'd never have squeezed in if the manager hadn't liked my face. The place was packed and there was a "full house" queueing when I came out. The third that day!

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I ALSO went to the Cameo-Royal, Charing Cross Road, to cover the Mondial "double bill," "Girls For The Summer" (Totalscope—Italian) and "L'Ile Aux Femmes Nues" (French), and the manager had difficulty finding me a seat. The first is a lush, easy-to-follow omnibus comedy melodrama staged on the Riviera, and the second a not too sexy nudist colony comedy. The combination offers thoroughly diverting entertainment, so no wonder business was brisk.

On release

THE Warner-Pathe programme, "The Rebel" (British) and "The Royal Tour Of India," has just completed its London runs and its takings have established an all-time ABC Circuit record. The previous record-holders were "Hercules Unchained" (Warner-Pathe — Dyaliscope — Italian), "Saturday Night And Sunday Morning" (BLC-Bryanston—British), and "Carry On Nurse" (Anglo Amalgamated—British). All as different as chalk from cheese, which goes to prove that there is no set formula for box-office success.

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"CARRY ON REGARDLESS" (Anglo Amalgamated—British), the latest "Carry On," is not only doing marvellously in London, but, if possible, even better in the provinces. By the time it's through its total receipts will compare more favourably with its fabulous stable companions, "Carry On Nurse," "Carry On Constable," "Carry On Teacher" and "Carry On Sergeant." What a nap—or should it be "Nat"?—hand!

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BELIEVE me, you're home and dry if you book "The Grass Is Greener" (Rank-Universal — Technirama — British). The sophisticated comedy with top stars and the popular touch is making hay everywhere, even when the sun shines! And are the women loving it.

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NOW "The World Of Suzie Wong" (Paramount—British) has plunged into the big money. I thought the miscegenation romantic melodrama, set in Hong Kong, darned good entertainment and a certain winner. And I put it in writing. Now I can pat myself on the back! More about "Suzie" next week.

DESPITE fierce competition, "Fury At Smugglers Bay" (Regal—British), a fast-moving period adventure melodrama, is more than holding its own. Incidentally, it's supported by "Clue Of The New Pin" (Anglo Amalgamated—British), a first-rate Edgar Wallace thriller.

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THIS is the third and last week of "The Rat Race" (Paramount), the comedy melodrama of life on New York's not-so-white way, featuring Tony Curtis and Debbie Reynolds. It's fallen a little short of expectations, but is, nevertheless, taking very nice money.

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BACK in circulation now that the children have returned to school is "No Love For Johnnie" (Rank—British). The X certificate romantic-cum-political melodrama, based on Wilfred Fienburgh's novel, has experienced little difficulty in getting back into its stride.

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THEY are not letting "Saturday Night And Sunday Morning" (BLC—Bryanston—British) rest on its laurels. It was revived on the National Circuit last week and, I understand, gave a very good account of itself.

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"THE FIERCEST HEART" (Twentieth Century-Fox—CinemaScope), an adventure melodrama unfolded in middle 'eighties South Africa, hasn't kicked up much gold dust. It's got a U certificate, but neither the youngsters nor their elders are coming for it.

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IF you're looking for a money-spinning reissue, you can depend upon "Calamity Jane" (Warner-Pathe). The Technicolor western musical, featuring Doris Day, was originally released early in 1954 and is still going strong.

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LASTLY, a bit of flag-wagging. All the current block-busters, "Swiss Family Robinson," "The Rebel," "Carry On Regardless," "The Grass Is Greener" and "The World Of Suzie Wong," are British!

RENTERS' NEWS

U-I has ten script writers at work

RICHARD MORRIS has been signed by producer Ross Hunter to write the screenplay for "If A Man Answers," forthcoming Hunter production for Universal-International based on the best-selling novel by Winifred Wolfe.

The signing of Morris brings to ten the number of writers now working on nine different projects at Universal.

Eleanore Griffin is writing "Next Time We Love," William Ludwig is developing "The Lillian Leitzel Story" and Carl Reiner is writing "The Thrill Girl"—all for Hunter.

John Lee Mahin is finishing the script of "The Spiral Road," based on Jan de Hartog's novel, which Robert Arthur will produce and Robert Mulligan direct with Rock Hudson and Burl Ives in top roles.

Stewart Stern is doing the screenplay on "The Ugly American," best-selling novel by William J. Lederer and Eugene Burdick, in which Marlon Brando will star for producer-director George Englund.

Shimon Wincelberg is scripting "Fiona," based on an original story by Sy Bartlett and which Bartlett will produce.

Philip MacDonald is scripting an independent Cary Grant project titled "One Arabian Night" which Robert Arthur will produce.

Eleanor and Francis Perry are writing an original screenplay, "Somersault," for Rock Hudson's The 7 Pictures Corporation.

John Huston has arrived in Hollywood from Vienna to meet Edward Muhl, Universal-International vice-president in charge of production, to finalise arrangements for the filming of "Freud," which he plans to put before the cameras in Vienna on June 1.

Huston will both produce and direct the film as a co-production with Universal.

Mondial record

MONDIAL'S "Girls For The Summer" and "L'Ile Aux Femmes Nues" played to record business on opening day at the Cameo-Royal, Charing Cross Road, states the company. Subsequent takings have been at a very high level.

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RENTERS' NEWS

New signings for four major Columbia productions

PRODUCER Dino De Laurentiis has signed Valentina Cortese for one of the feminine leads in his 10,000,000-dollar production for Columbia release, "Barabbas," starring Anthony Quinn, Silvana Mangano, Jack Palance, Vittorio Gassman and Ernest Borgnine.

Like Quinn, Miss Cortese was bought out of a play in which she was appearing in Milan by De Laurentiis. Quinn was similarly bought out of the New York stage play, "Becket," to play the title role of Barabbas.

"Barabbas," in Technirama and Technicolor, is being directed by Richard Fleischer in Verona.

Anne Baxter and Barbara Stanwyck have joined the cast being assembled by producer Charles K. Feldman for his film version of Nelson Algren's novel, "A Walk On the Wild Side."

Laurence Harvey, Capucine and Jane Fonda have previously been set for the Famous Artists production, which Edward Dmytryk will direct for Columbia release.

Location

"A Walk On the Wild Side" is set in west Texas and New Orleans of 30 years ago, and follows many characters in their quest for love. Filming begins on location in the French quarter of New Orleans.

Jackie Cooper has been signed by producer Red Doff to play a guest star role, that of a Navy psychiatrist, in "Everything's Ducky," which will be filmed for Columbia as a Barbroo production with Mickey Rooney and Buddy Hackett co-starred. Don Taylor directs the comedy now before the cameras.

Michael Wilding has been signed for Dino De Laurentiis's "Two Enemies," starring David Niven and Alberto Sordi—a comedy drama of the early days of World War II.

Wilding portrays a RAF pilot who is captured along with Niven when their observation plane crashes.

"Two Enemies," filming on location in Israel, is being directed by Guy Hamilton.

'SWISS' DOUBLES BREAK FIGURE

Walt Disney reports that "Swiss Family Robinson" more than doubled the 50 per cent. break figure at the Odeons, Bromley, Epsom, Well Hall, and Guildford, and the Ritz, Southend.

MGM orders 600 copies of 'King of Kings'

MORE than 10 million feet of film are involved in MGM's print order for "King Of Kings." The million feet of film used in shooting the Samuel Bronston production in Spain were edited to 17,232 ft., and the initial order is for 600 copies.

About 30 openings, all with reserved seat policies, are anticipated between an autumn premiere and the end of the year.

The 500 set designs and colour sketches created by George Wakhevitch, the Parisian theatrical director, have been taken to America for use in the promotion campaign, and a set of paintings commissioned from young Spanish artist Paco Manolo Galvan have also been taken over for exhibitions tied.

MGM has also prepared special collections of props, costumes and other effects from the film for public school, museum and commercial use.

MGM Records is rushing plans for both de luxe and popular priced albums of the soundtrack by composer Miklos Rosza. They will be pressed in both stereo and monaural versions.

After a series of executive-level sales conferences (the London conference opens on May 15), MGM staff will be given special instructions on the handling of the film.

HUNGARY *presents at the*

14th INTERNATIONAL FILM FESTIVAL in CANNES

THE BRUTE

Director Zoltan FABRY

and the Cartoon

DUEL

Director Gyula MACSKASSY

ESCAPERS ARE RANK GUESTS AT PREMIERE

NEARLY one hundred members of the RAF Escaping Society will be at the Leicester Square Theatre tonight (Thursday) for the premiere of Rank FD's "Very Important Person," the comedy-drama about a German PoW camp.

They will meet stars of the film—and three women who helped them escape from the Continent nearly 20 years ago.

One of the women, Mme. Anne Brusselmans, is being specially flown from Brussels for the premiere. During the war she gave refuge to 180 shot down airmen in her Brussels flat so that they could escape to England.

Also there will be Eva Trenchard, whose Monte Carlo tea-shop was a secret rendezvous for British escapees.

The third resistance heroine who will be among the guests is Suzanne Charisse. She lives in London now, but during the war she helped many RAF men by leading them across France to safety.

In addition to the escapers, top Rank executives, and many show-business personalities will be among the guests.

'Payroll' publicity link with disc companies

A NATION-WIDE tie-up has been arranged by Anglo Amalgamated for the Julian Wintle-Leslie Parkyn production, "Payroll" which has its world premiere in London today (Thursday) at the Plaza, Piccadilly.

Palette Records, which has issued a record of the theme music from "Payroll" by Reg Owen and his Orchestra, is co-operating on the production of striking posters depicting the robbery theme of "Payroll" together with details of the record. Copies of the poster will be distributed free of charge from Anglo's ad. sales department to cinemas wishing to arrange reciprocal publicity.

Anglo has arranged for the record to be played in ABC cinemas throughout the country, together with a slide on the screen giving details of the record number.

A further record from the film is being issued by Parlophone of the song "It Happens Every Day," sung in "Payroll" by Eddie Ellis. This disc is also the subject of tie-ups throughout the country arranged by Anglo and Parlophone.

Anglo Amalgamated is making available colour window or counter displays giving details of these two recordings and featuring the striking theme of the renters' quad poster. Displays are obtainable free of charge for two-week periods.

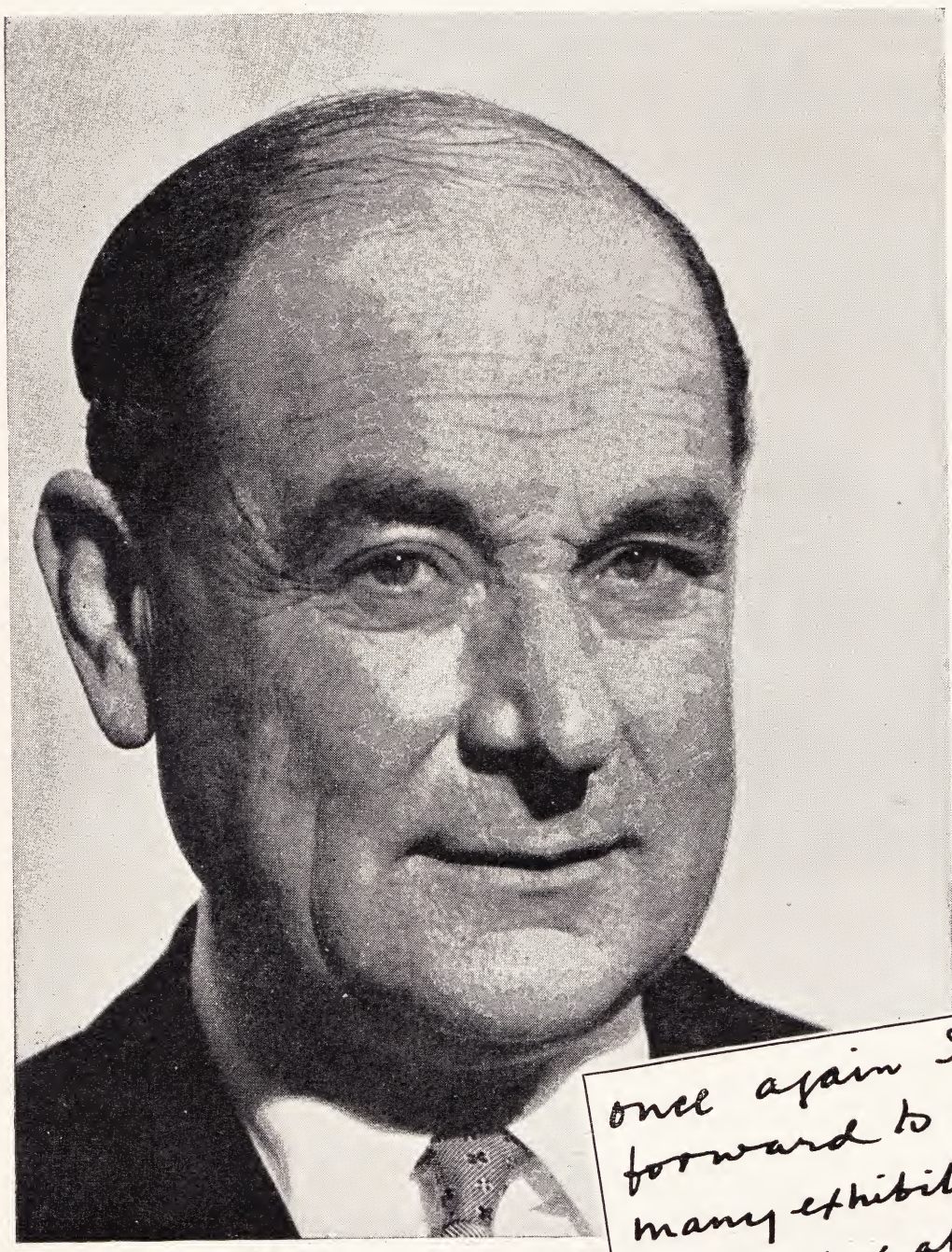
Trade date for Anglo's 'House of Mystery'

ANGLO'S latest feature, "House of Mystery," will be trade shown in London at the Hammer Theatre on Wednesday, April 26, at 10.30 a.m.

Starring Jane Hylton, Peter Dyneley, Nanette Newman, Maurice Kaufmann and Colin Gordon, "House of Mystery" was written and directed by Vernon Sewell.

Preceding "House Of Mystery" is a featurette entitled "Listen To My Music," which features Ted Heath and his Orchestra. "Listen To My Music" was produced by Carisbrooke Films and directed by Robert Henryson.

continued on page 19



once again I look forward to meeting my many exhibitor friends- this year at Torquay
Harry Adley

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SCREEN ADVERTISING

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CEA executive committee meeting—April 12

1. The committee has adopted the proceedings of the finance and management committee held previously the same morning at which, amongst other matters, it was agreed to renew the association's membership subscription to the British Standards Institution as also to make its usual annual donation to the Newspaper Press Fund.

2. The committee has received the report of the Joint Committee of the Five Associations dated March 28, copy of which is attached. In regard to Paragraph E of the report dealing with the subject of second feature films, the committee expressed satisfaction with the announcement made by Anglo Amalgamated Film Distributors to the effect that the sum of £2,000,000 had been allocated for the express purpose of producing over the next two years worth-while second features, of which the present series (a) Edgar Wallace (one hour) and (b) the Scotland Yard series (½ hour) were part. The committee was also pleased to note that these plans tended towards the making of shorter supporting features.

REPORT OF THE JOINT COMMITTEE OF THE FIVE ASSOCIATIONS

A. Further consideration was given to the report of the BFPA *ad hoc* technical committee on the quality of sound replay in cinemas. There was general acceptance of this report and it was agreed that the committee be asked to remain in existence as a standing committee with the function of watching over the implementation of the report. For the CEA reference was made to the views of the CEA technical committee which had been approved by the CEA general council and in particular to the need for the maintenance of optical sound tracks during the entire transitional period of changeover to single track magnetic sound.

B. Discussion then followed on the report of the BKS committee for the improvement of screen presentation in cinemas. Although some associations had no points to raise, it appeared that the BFPA as well as the CEA were raising a number of matters in relation to which there was disagreement with the committee's report. After discussion it was eventually agreed that the CEA and BFPA should submit to the secretary of the Five Associations committee a list of the points of disagreement which could then be referred to the BKS. The committee tendered its congratulations to the bodies responsible for both reports, it being recognised that a great deal of work had gone into their preparation.

C. The committee noted correspondence between the BFPA and the GPO as well as the secretary of the joint committee and the GPO regarding facilities for transmission, both over the air and by line, of television programmes into cinemas. It was agreed that in view of the deliberations of the Pilkington Committee this matter could not be further pursued at the present stage, though it was felt that the existence of the correspondence was helpful.

D. The committee then received a report of a meeting which had taken place between representatives of the producer associations, the KRS and the organisers of the Edinburgh Film Festival in regard to points of dissatisfaction which had been raised by the former as to the organisation and function of the festival. The producer Associations pointed out that although the trade was called upon to support the festival financially, the festival itself had very little commercial value. Varying views were expressed as to the usefulness of the festival, during which it was pointed out that it was not so much the intention that the same should constitute a market place for films but rather that it should be used as an occasion to further the appreciation of films of art value and generally cause the film to become a matter of public discussion and interest. It was eventually agreed that future support of the festival would be a matter for each association to decide for itself, but subject nevertheless to a recommendation from the committee for sympathetic consideration.

E. Debate ensued on the subject of second feature films. There was wide agreement that there was a preference on the part of the public for a double feature programme and, additionally, that the industry would benefit if the quality of some second features was improved. Reference was then made to the difficulties of the producers of second features from a financial point of view in that the allowance frequently allocated to the supporting programme was inadequate to ensure production of acceptable second features. The discussion then became somewhat of a matter as between producers in relation to the "sharing of the cake" and it was eventually agreed that this aspect of the matter be referred to the producer associations and the MPEA for further examination. Except for one reference which was more or less facetious, the suggestion was not made that a possible solution lay in the direction of increased film hire.

F. Lord Archibald and Mr. Camplin, having completed a year's service in their respective appointments of chairman and secretary of the committee, were unanimously thanked for the valuable work they had done and were urged to continue in office for a further year, which they agreed to do.

The expenses of the committee on stationery, etc., for the past year were noted and it was agreed that each section, i.e. producers, renters and exhibitors, should contribute one-third, i.e. £9 each.

3. The committee received a report of a joint meeting held with the BFPA and FBFM on March 22 regarding the feature quota level for the quota year commencing January 1, 1962, and expressed itself as in agreement with the outcome.

4. Correspondence with the Scottish branch concerning late receipt by exhibitors of confirmation of contracts was discussed at some length. In the course of the debate it was pointed out that whilst the reason for lateness might be due either to lack of expedition in the renters' offces or, alternatively, the holding up of booking arrangements by earlier or other exhibitors, the probability was that the latter was more frequently the effective cause. The committee is proposing to continue its examination of this problem, but in the meantime is asking the branches to ascertain from members whether the difficulty is more prevalent in some areas than others and what, generally, is the experience of exhibitors in different parts of the country.

5. The committee has considered a suggestion recently received from a member to the effect that it would be more convenient if, in the Film Report Index, foreign films were included in the general index and not set out separately. With the present tendency for films to become more international in character, the committee is arranging for the member's suggestion to be adopted.

6. The committee has agreed to a suggestion put forward by the London and Home Counties branch that C. H. V. Brown and Peter King be co-opted as members of the CEA panel which is available for discussion with the British film producers.

7. The Ministry of Pensions and National Insurance has informed the CEA of an inquiry which it is to conduct during the summer which is designed to show how sickness which is recorded for benefit purposes is distributed by occupation and area. The Ministry will be sending out a simple inquiry form in respect of 5 per cent. of employed men and 2½ per cent. of insured employed women and employers will be asked to complete and return these forms. The committee recommends that all members should give their full co-operation to this inquiry.

8. The committee has noted the award of the Performing Right Tribunal given on April 6 as a result of the reference made by the AIC to the Tribunal concerning PRS discount. A full note of this award will be included in the CEA News Letter but in brief the effect of the award is to reduce the discount which has hitherto been 7½ per cent. to 7 per cent. and to introduce a minimum fee where none previously existed, such minimum fee being six guineas.

The committee has also considered a lengthy letter from the PRS regarding Performing Right fees payable in respect of cinema concerts and has asked that a full explanatory note in this connection also be included in the News Letter.

9. The following resolution has been received from the Scottish branch:

> "The executive committee of the Scottish branch feels this is not the time to burden exhibitors with the needless expense of the installation of a magnetic sound system, and would ask the general council to do everything in its power to maintain the supply of optical prints."

The committee feels that this resolution is one which could to advantage be considered by the whole general council and has, therefore, deferred it with the agreement of the branch for discussion at the Torquay conference.

10. As it at present appears unlikely that there will be any business of urgency for consideration by the Finance and Management Committee on the normal date of its next meeting, i.e., April 26, the committee has agreed to such meeting being deferred to Monday, May 8, at 3 p.m. at Torquay. It has been left to the President to call an earlier meeting of the committee if any matter of urgency arises.

11. Following reports in the press and elsewhere of unruly behaviour in cinemas, the committee has deemed it in the interest of members to issue a press statement emphasising that this trouble is neither widespread nor solely the fault of teenagers. A copy of the press statement, which has been given both to the national press as well as the trade press, is attached.

12. As requested by the general council, the officers, having studied all relevant documents, prepared a report and recommendation in relation to the appeal by certain members of the North Western branch in regard to the validity of a certain branch resolution dealing with the eligibility of members for election as General Council delegates, etc. Briefly, the recommendation made by the Officers to the General

continued on page 30

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Supplement to KINEMATOGRAPH WEEKLY APRIL 20 1961

KINE SALES and Catering Review



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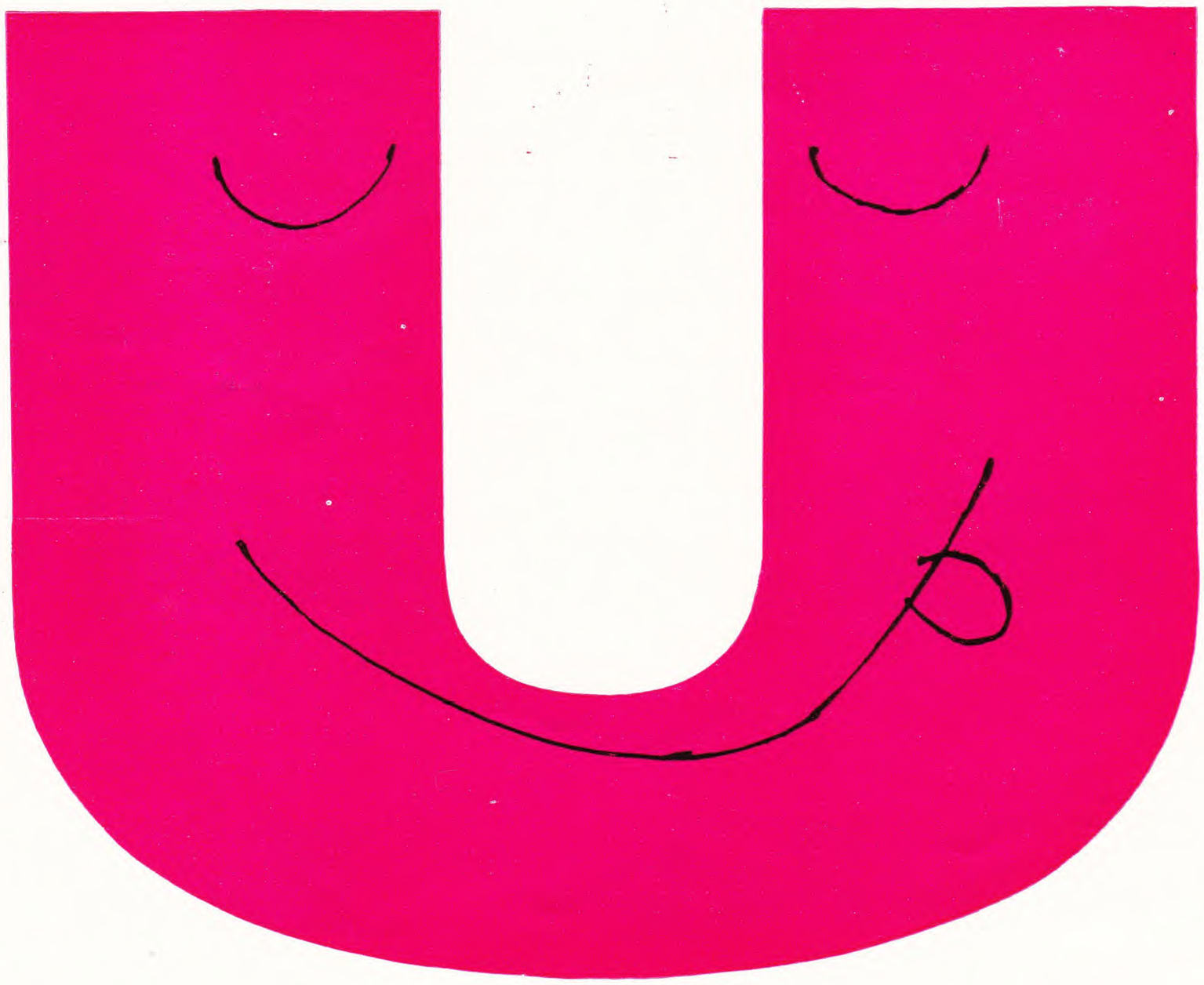
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Ancillary sales to sell films

by FRANK ALLARDICE

IT is all very well doing as I did in February, advising exhibitors to do something about the need to enliven their sales and catering outlook, but it is a different matter to advise on the best way this can be done: different, but not impossible.

On most points, however, advice can only be in general terms, because local conditions, layouts and patron preferences have to be considered in each individual situation. It should also be remembered that nothing is so firmly established that it cannot be altered, and that, whilst your public, generally speaking, tends to conservatism, it also contrarily likes to be titillated by novelty.

At this stage in the development of the industry it should not be necessary (but it is) to remind anyone that the basic principles of salesmanship cannot be ignored; and that the maximum profit comes from the intelligent adaptation of those basic principles to local circumstances.

In the last seven or eight years nearly every principle of good salesmanship has, in one issue or more, been hammered home in the pages of KINE. SALES AND CATERING REVIEW, but there are still many cinemas where they are ignored.

First essential is a constant and effective interest in sales. If you had a sales girl for every patron or for every row of seats it would not automatically follow that sales would increase. Where staff is concerned it is not so much quantity that counts as the quality you can achieve with the staff available.

In the first place the job of selling is made easier if you can smooth the physical difficulties; arrange your distribution centres so that supplies can be augmented with the minimum effort to the sales girls.

See that the girls' trays are stocked with the products you are advertising or pushing, and avoid the sales-deadening fault of cramming too many different lines on to the tray.

Plan your auditorium sales, remembering that it is still very difficult for a girl to sell farther than she can comfortably reach; in other words, that patrons sitting more than four seats from the gangway are beyond her pale and will have to be especially wooed.

Do not be satisfied with your present arrangements even if they are producing quite good results. Experiment with different times of sales interval, and different routines, until you find the best, but never do anything so violent in the way of change that the patron becomes uncomfortably aware of it.

Be adaptable

Always keep in mind the possible value of adapting your sales offerings to the type of programme you are showing; an apt tie-up can provide a happy boost for both the film and for ancillary sales.

Everyone knows that different kinds of films attract different kinds of audiences, but how many managers take the time and trouble to study the different sales approach best suited to each type of audience?

How many managers have allowed themselves to become obsessed with the immediate monetary advantage of pressing shilling lines to the exclusion of sixpenny items; through ignorance or carelessness of the fact that this can very easily breed sales resistance, with a consequent, overall, cash loss? This kind of attitude is a bad by-product of the post-war period of short supplies, and it is very bad business.

One of the great dangers of organising sales in cinemas is the misconception that selling is made more easy because our customers are captive: this attitude of mind can have a disastrous effect, because, to some extent, the reverse applies.

It must always be remembered that we are in competition with the ordinary trader, and that whereas a customer (say) goes into a confectionery shop primarily to buy sweets, he goes into a cinema primarily (we hope) to see films. In other words, our foyer and auditorium sales are of only secondary interest to the patron, and it is right that this should be so.

These, then, are the horns of the dilemma: the exhibitor's profits from ancillary sales are of such importance to him that, in many cases today they represent a vital means of economic survival; yet the desperate urgency with which one may be tempted to propagate them must never be observable by the patron.

This dilemma applies with equal force to another, perhaps even more problematical facet of ancillary earnings—the catering side.

Here the cinema is even more clearly in direct competition with ordinary restaurants, tea shops and coffee bars, but it is always essential to remember that, whereas some of your cinema patrons do become customers of the restaurant, all of the customers of the restaurant should become patrons of the cinema.

If we are to achieve this, obviously we have to offer something more or something better than our competitors. We must offer good food at reasonable prices, attractively served in clean, pleasant surroundings by neatly dressed and efficient staff.

These are basic essentials, for the cinema itself will either benefit or suffer from the reputation of its restaurant.

A customer who is served with a poor meal or who gets poor service is immediately (and maybe permanently) conditioned against the cinema.

Merely to create a good reputation is not, however, enough: it will bring customers regularly to your restaurant, but not necessarily persuade them to take one step farther into the auditorium.

This can be achieved by discreet or by attacking methods of advertising, conditioned by local knowledge, but this must always be done.

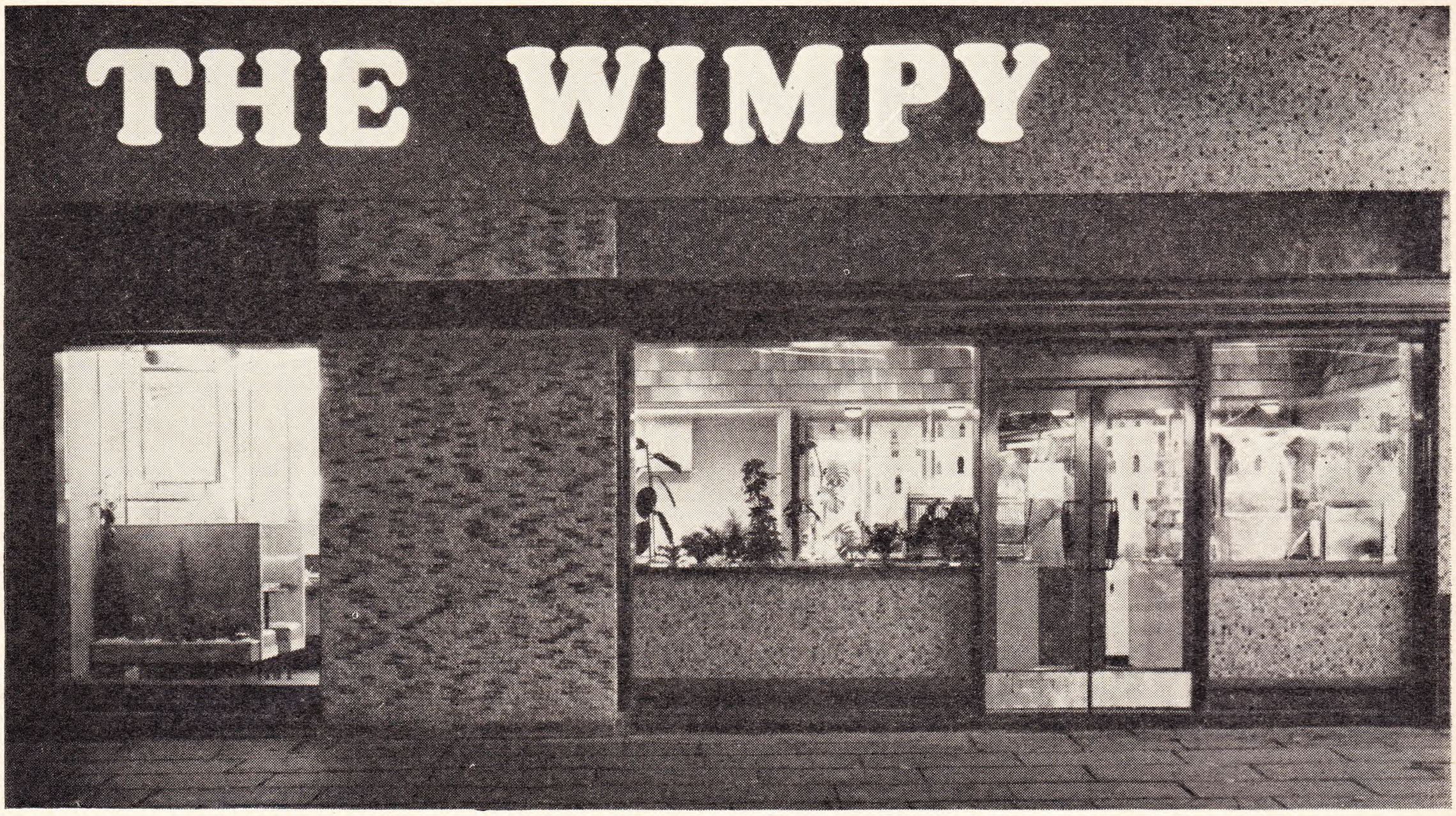
This is an industry with a long record of vigorous salesmanship. In ice cream, drinks, nuts, popcorn, confectionery and catering we have a far bigger potential income than we have yet attained and, happily, all these commodities can also be used in helping to sell films.



. . . too many lines . . .



. . . customers are captive . . .



ABC's Liverpool Wimpy bar

THE new Wimpy bar adjoining the ABC Futurist, Liverpool, takes as its theme " rustic sophistication."

A colourful mosaic and marble frontage bids welcome to the diner and, upon entering, the impression is one of warmth and colour. Gaily finished counters illuminated by sparkling down-lights lead to the brightly lit Wimpy unit, where the chef prepares his beefburgers.

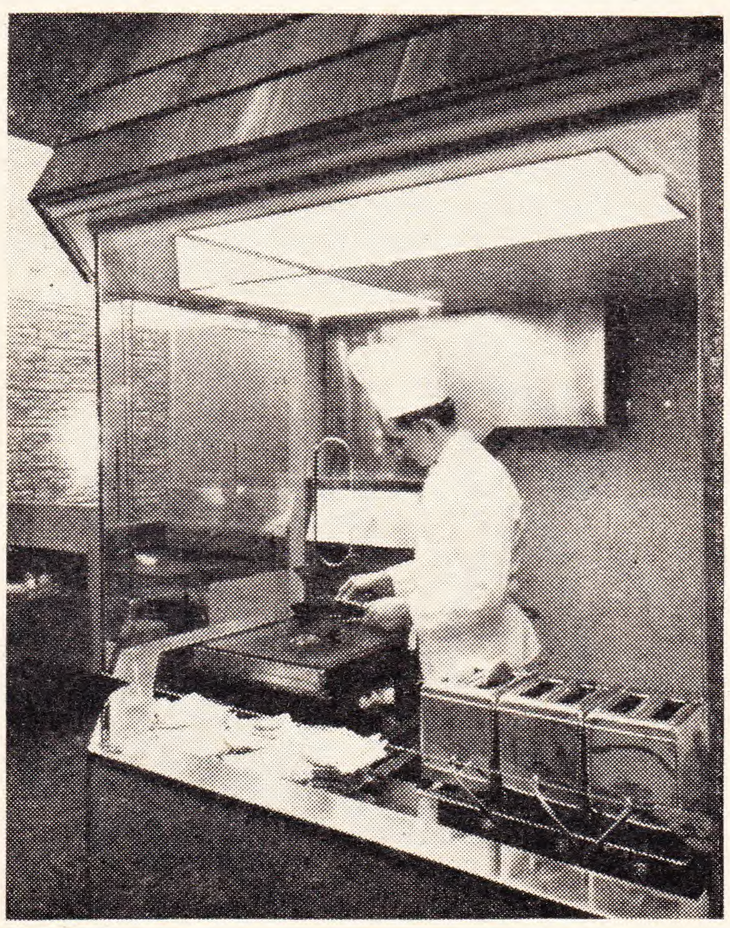
In the seating area, the diner takes his place in one of the intimate booths — attractively finished in waxed pine, a major furnishing feature in the decor. The thermostatically controlled fresh air, is constantly being circulated to provide an even warm temperature whilst foul air is extracted without draughts.

A mirror frieze is another attractive and novel feature—giving an illusion of a floating ceiling, without visible means of support. Cantaloupe wall panels interspaced with rock-wallpaper add to the feeling of warm rustication, while refined wall lights provide the right note of sophistication and echo the ceiling lights.

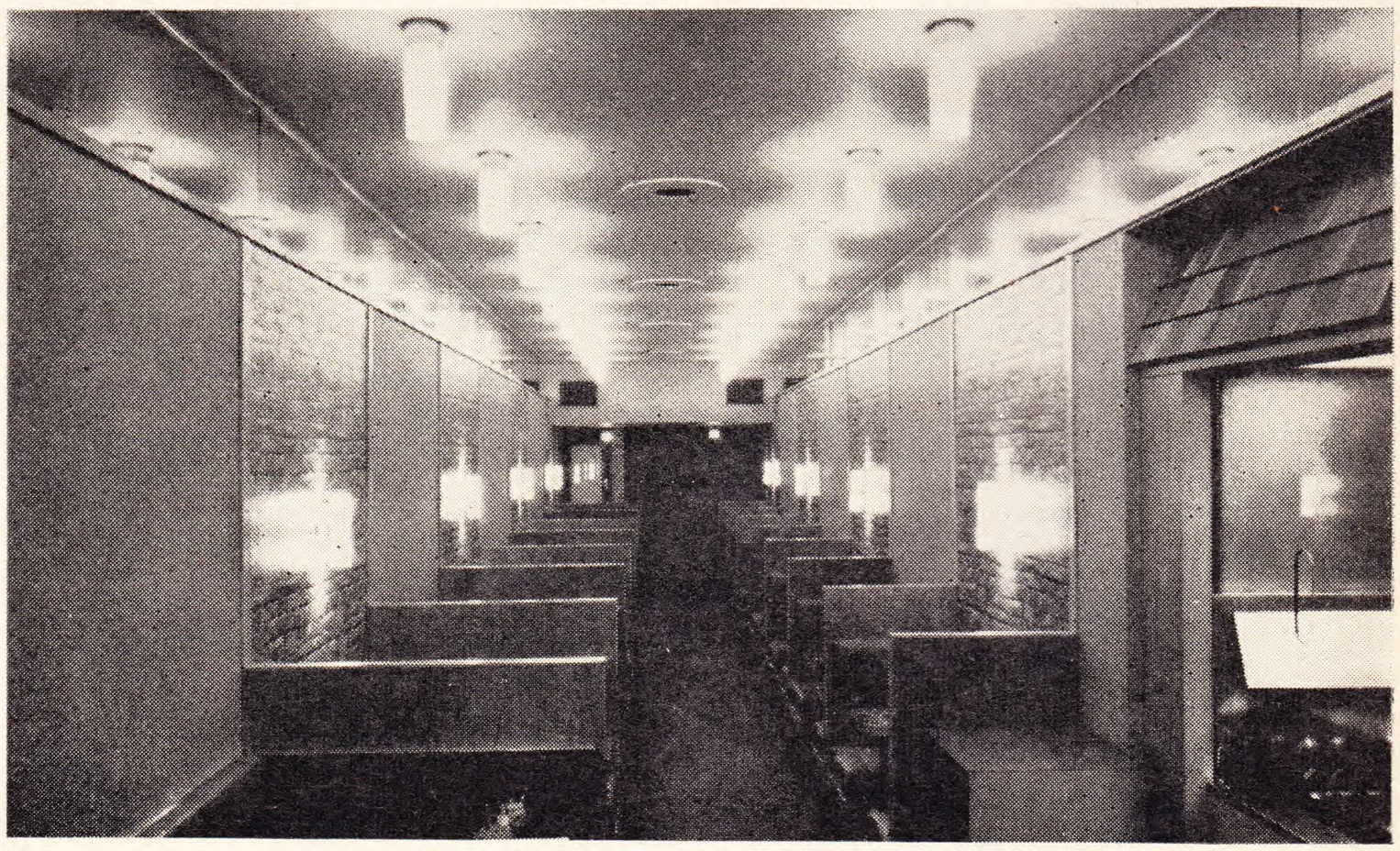
High fidelity music is gently relayed through unobtrusive ceiling speakers—the volume level just enough not to interfere with conversation.

Besides the scheme carried out in the Wimpy, considerable work was executed in the basement, including provision of new staff rooms and a hygienic food preparation department.

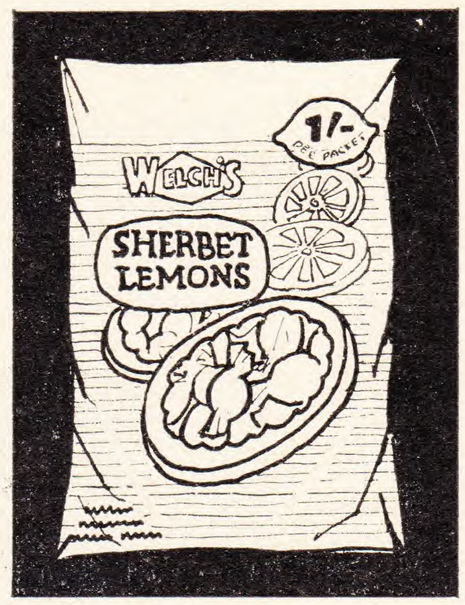
The whole of this project was carried out under the direction of C. J. Foster, LRIBA, architect to the company. L. C. (Doc) Ryan LIBD, being responsible for the design and decor.



The brightly lit Wimpy unit



In the seating area the booths are attractively finished in waxed pine

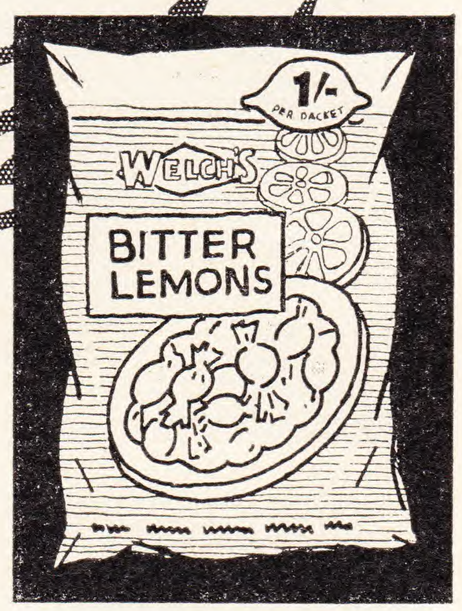








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KINE. SALES presents more pictures and information on the people you meet. Here the spotlight falls on the sales staff of H. S. Whiteside & Co., Ltd., which operates under cinema division sales manager L. G. Hutchinson. These men are there not only to sell, but to advise and help when problems are met

ERIC WILKINSON (Lancashire to Scotland).—Entered industry as a trainee manager in 1949, then became manager with one of the major circuits. From 1950-53 he was relief manager with a Northern independent organisation. Joined Warner Bros. as 16mm, and later 35mm salesman, working in London, Leeds and Newcastle. Commenced with Whiteside in 1957 and then covered North-East England.

FRANK GILL (Notts., Derbys., Leics., and Lincs.).—His life has been spent in the entertainment industry: 1923-26, general manager Highbury Cinemas; representative to Famous Films (Midlands), Ltd., until 1930; then back to Highbury Cinemas booking for three theatres. 1935 returned to Famous Films as branch manager. Next, in 1937, he acquired the freehold of a cinema in Derbyshire and ran this through the war years. In 1944 he took over the premises of Famous Films, Ltd., and was agent for Renown, Monarch, and Butcher's. Branch manager for Renown from 1949 until 1959 when they amalgamated with Walt Disney. He then reverted to agencies and commenced representation for Whiteside in 1960.

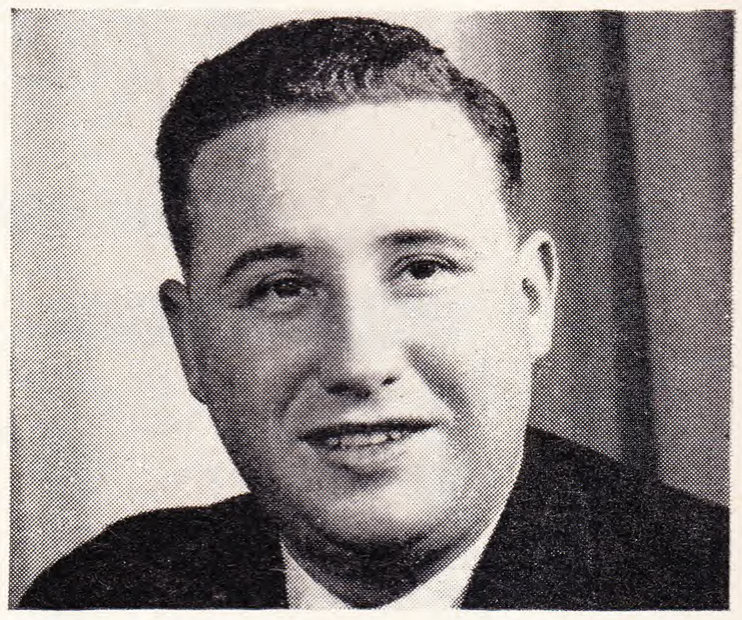
ARTHUR RIFKIN.—Arthur has full coverage for the ABC Circuit with the exception of Scotland. He has spent 40 years in the trade—all of it with ABC. He joined Union Cinemas as manager, afterwards became a supervisor, and later manager of the buying department. Union Cinemas was, of course, taken over by ABC.

JOHN LLOYD JONES (South Wales).—Has spent 37 years in the trade. His experience includes being chief projectionist for Glamorgan Cinemas, Ltd., at its Cosy Cinema, Caerau.

LESLIE WHITE (London area).—Aged 33, and an ex-naval petty officer, Leslie had his first experience of civil life as a representative for Whiteside. He now covers the whole of the London area, with chief duties as liaison officer with major cinema circuits.

DEREK HEMING (West End Cinemas).—Derek has been with the company for eleven years. Now at 30, he is deputy to Len Hutchinson. His first experience in the cinema trade was with Whiteside. At present he is concerned only with West End Cinemas.

REGINALD BROWN (Yorkshire).—A new entry into the company. He has served with Paramount, Youngers Publicity, ABFD, Republic, Renown. Finally, before joining Whiteside, he was with British Lion for four years as a salesman covering the Yorkshire area.



Derek Heming



Eric Wilkinson



Frank Gill



Arthur Rifkin



John Jones



Leslie White



Reginald Brown

PERSONALITY PROFILE

Ben Holden

Company Sales Controller,
T. Wall and Sons (Ice Cream) Ltd.



ANYONE who publicly admits to being an extrovert is liable to be a salesman; probably a very good salesman.

Certainly it appears to have happened to Benjamin Arnett Holden, company sales controller for Wall's Ice Cream.

He is a northerner, born and bred in Manchester; went to school at Sedburgh and thence to Manchester University to study economics. Now he works in the south, but his home is still well north of the Thames, in Radlett, Hertfordshire.

It is symptomatic that he chose to be a salesman in his first job, a tough assignment, selling meat for Borthwick's in the Manchester meat market, which meant getting to work at 4 a.m. and getting home at midday to relax. He was then 18 and reckons he has not since enjoyed any job more.

It was a good, hard grounding, but not such a good prospect, so Ben Holden changed it and joined H. J. Heinz at the company's Manchester office. For nearly two years he did his paper work and watched the Heinz salesmen and their results, and was youthfully sure he could do as well or better.

When he was 21 he was given the chance, as a junior representative in the North Manchester area. He was on the road for Heinz for nearly two years and then took an opportunity to widen his experience, and, incidentally, to make his first business contact with the cinema industry, by joining Rowntrees of York.

At first he sold confectionery in North Yorkshire, but later specialised in the grocery side in Lancashire.

When the war came he was, of course, called up and served with the Royal Artillery, including four years in the Far East and was demobilised with the rank of major in August, 1946.

Back on the road

He went back on the road with Rowntrees and stayed there until 1949, when he moved to Unilever as the Wall's ice cream area salesmanager in Manchester. His talents took him upward again three years later, when he was appointed divisional sales manager for all the North-West of England, a post that he held until 1958 when he became divisional manager for most of the industrial areas of Yorkshire and Lancashire.

Eighteen months ago he made what he aptly calls "a step sideways" being brought south for the first time, to become divisional manager of the North London area, which is generally regarded as the most important in the country.

He was thus a natural successor to the position of company sales controller when it became vacant through the tragic death early this year of his colleague and friend, Bill McCarthy.

Ben Holden has eager plans for the further development of ice cream sales in cinemas, working from the known fact that, although admissions have fallen heavily over the last few years, cinema patrons are spending more.

This basic fact leads the salesman to think in progressive steps from the sixpenny confection to the shilling line, now quite established, into the 1s. 6d. and 2s. range.

The argument is that the discerning customer is always prepared to spend the money provided he is attractively offered good value at the right moment.

The problem can safely be left to people like Ben Holden, but not when he is relaxing at the week-ends with his wife, son and daughter in their pleasant half-acre garden at Radlett, for gardening is his hobby, though he regards his wife as the expert.



More than 250 delegates attended the National Sales Conference of Lyons Maid, Ice Cream Division, of J. Lyons & Company Ltd., at Brighton

PEOPLE IN THE NEWS



H. J. BIGGS



J. E. D. GREEN

J. T. HOLDEN, a new man in Carlisle for Welch's, has recently taken over from Donald Fairley in Cumberland, Westmorland and the South-West of Scotland. H. J. BIGGS, who lives in London, has taken over the territory previously covered by H. J. Stocker.

Two new agents have been appointed in the Southern Area, J. E. D. GREEN of Bath joined Welch's a few weeks ago and is covering the Gloucester area. D. GERKEN will be looking after Devon and Cornwall.

\+ + +

C. W. N. PLANT, formerly assistant to the managing director, has been appointed general manager and a director of Neilsons (Ice Cream and Frozen Foods), Ltd.

NEWSLINES ON NEW LINES

Kia-Ora Squash reorganisation

FROM May 1 the Kia-Ora Cup Squash department of Schweppes will be incorporated into the organisation of the Rose-Kia-Ora Sales Company at St. Albans.

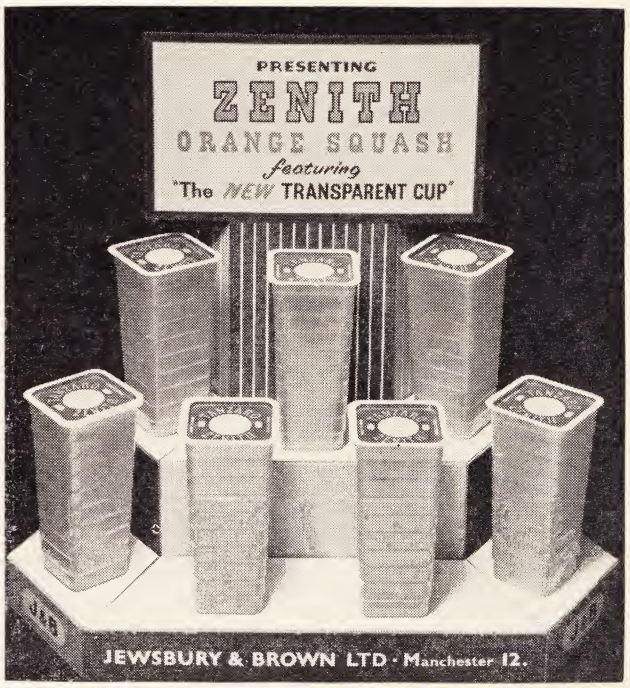
The headquarters of the department (covering administration, sales and accounts) will therefore be transferred from its present address at 33, Rushworth Street, London, SE1, to: Grosvenor Road, St. Albans, Hertfordshire; telephone: St. Albans 50851 (9 lines), and all correspondence should be sent to this address.

The department will continue to operate as a separate section under G. M. A. Harris, and there will be no change in the existing method of operation through franchise agents.

The Cup Squash telephone order office, which covers London and the Home Counties, will continue at Blackfriars, SE1, on the premises of the local franchise agent, as at present, and the telephone number remains unchanged, Waterloo 3063.

The tremendously successful polystyrene cup which Kia-Ora introduced for 1s. Golden Orange Squash in the South, is now available in North East England and the East Midlands (areas supplied from Leeds and Nottingham Depots).

North West England and North Wales are scheduled to receive first supplies later in May in time for the Summer season. Other areas will be covered progressively from June onwards as fast as local filling agencies can be equipped with new plant.



Jewsbury and Brown has this week started to market its new 1s. carton orange squash in a new plastic container in certain areas. It is hoped that the whole of the company's area will be covered by the middle of May

Peaches and cream

PEACHES and cream dessert is projected into the cinema ice cream trade with Lyons Maid's new Peach Sundae, launched in an attractive colourful carton as a new on-a-stick sundae.

Merchandising support describes this newest cinema product as "luscious peach fruit-ice with a rich dairy ice cream centre."

A 10-second filmlet in full colour has been produced to add sales impact, and other promotional material includes tray overlays and showcards for foyer display.

Another Lyons Maid line released this month is Pineapple Mivvi, available for sale at children's matinees. Pineapple Mivvi, a sixpenny "stick" confection, is being backed by the heaviest-ever advertising support on television, with a concentrated campaign on all major ITV stations which started on March 30.

Summer sales

THE popular assortment of toffees from Welch's for Summer sales is now once more available in 1s. packets in the standard pack of 20 per box. The assortment consists of orange, lemon, lime, raspberry and pineapple. Fruit Chews are also available in 6d. packets.

Other lines suitable for summer selling in the Welch range include: Bitter Lemons and Pineapple Chews in 6d. and 1s. packets; Sherbet Lemons, Paradise Fruits and Fruit Drops in 6d. and 9d. packets; and Sherbet Tangoes in 6d. packets.

The 9d. packet of Clear Mints is being withdrawn in the near future and a new 1s. packet is to be introduced. Chocolate Eclairs is being presented in a new Cellophane wrapper.

In the next few weeks Raspberry Caramel Bon Bons will be available in a 1s. carton pack as used for Caramel Bon Bons.

Also, a new Creamy Luxury Toffee is being introduced in the 6d. carton pack — quality of the bar has been improved and the weight increased by over 15 per cent.

'Pepe' tie-up

OPPORTUNITIES for an effective publicity tie-in between Columbia Pictures film "Pepe," and Elizabeth Shaw Digestive Mint Creams are offered to local cinema managers when the film is generally released

Whiteleys, the well-known London departmental store, has made full use of the tie-in with an attractive window display showing a film poster for "Pepe" as a background for a striking display of Elizabeth Shaw mint creams, together with stills from the film.

Special paste-overs for the digestive mint cream packs announce "Perfect Entertainment Pleases Everyone," and gives an effective plug to the film title. Each packet of mint creams also contains a special insert featuring photographs of the stars appearing in the film.

Columbia will give all necessary support by way of publicity.



Frame from a 10-second colour filmlet for the newly launched Lyons Maid Peach Sundae



Window tie-up between Elizabeth Shaw Digestive Mint Creams and Columbia's "Pepe"

Filled bars

IN THE North of England Tobler has launched its new 6d. Filled Chocolate Bars, in three new flavours: Wild Strawberry, Rum and Coffee, and Cherry Brandy.

These consist of flavoured cream centres with

a covering of Tobler full-cream milk chocolate, blended with superfine dessert chocolate.

These new confectionery attractions incorporate a Swiss-inspired pack design, and the Tobler Company is using a special sales force to ensure rapid distribution through the indirect outlets usually serviced by the wholesalers.

Initially, these new products are to be marketed only in the North of England, and will be shown on Tyne-Tees television and two Northern networks, commencing in mid-April. Thirty-second films are to be used, and the estimated number of "home impacts" will reach 15,000,000.

Bag Range

TREBOR has released a completely new range of 9d. film bags attractively designed in keeping with the "new look" merchandising programme, and packed in display outers.

The design of this colourful range, based on Trebor's new wrapped jar label, should have great impact at point-of-sale.

Much research has gone into the production of the bag, which is of very strong and almost unburstable two-ply material: it has a high gloss finish which adds considerably to its appearance. Each bag is printed with the brand name; the sweets are individually film wrapped, and each of the six lines is packed in a separate outer.

The following lines are available: Best Fruit Drops, Chocolate Crunch, Chocolate Limes, Fruit Centres, Sherbet Lemons, Clear Mints.

Robertson and Woodcock is conducting further heavy advertising for its successful Bitter Orange-Bitter Lemon 3d. rolls. These lines have been widely advertised during the past two years, and have gained great popularity with the public. The company states that this year's campaign is the biggest ever—both television and national press is being used.

Thirty-second and seven-second commercials have been booked several times a week in London, North, TWW, Anglia and Westward. In the press, whole single column advertisements will appear in the *Daily Express, Daily Mirror, Daily Herald* and *Daily Sketch.*

The campaign starts early this month and will run until the end of July.

Spring advertising

HEAVY consumer advertising which began in late March is boosting Keiller Butterscotch in the Tyne-Tees area.

Using Tyne-Tees television, seven- and 15-second spots a minimum of once per day and sometimes three times per day, are being shown until May 9.

Local press advertising includes half and quarter pages in the *Newcastle Evening Chronicle, Shields Gazette, Sunderland Echo, Northern Daily Mail, Middlesbrough Evening Gazette, Northern Echo* (Darlington), *Sunday Sun* (Newcastle), and *The Viewer.*

In the Tyne-Tees area, ghost shoppers are operating giving 10s. vouchers for attractive window displays featuring Keiller Butterscotch.

Golden Arrow

DESCRIBED as "a superb enrobed assortment," Paynes Golden Arrow Assortment includes 12 different flavours.

These are: whole Brazil kernels; double-centred blackcurrant cream; coffee; raspberry jam in a soft coating of raspberry cream; praline; caramel; tangerine jelly in a self-flavoured cream case; oriental turkish delight; nutty caramel; nougat; nut crunch; and marzipan. Each confection is coated in very fine milk chocolate.

The half-pound boxes have glacine liners and crimp cups for the sweets and corrugated glacine trays to prevent crushing; all is wrapped in heat-sealed Cellophane.



New range of 9d. film bags released by Trebor

Cold Snacks

COLD SNACK machine has been introduced by W. M. Still. It offers five choices at the push of a button. As with all Still's machines, the coin mechanism can be adjusted to suit items carried.

A total of 17 items is held in each of the five columns, giving a total capacity of 85. A "sold out" sign automatically lights up when a column is empty.

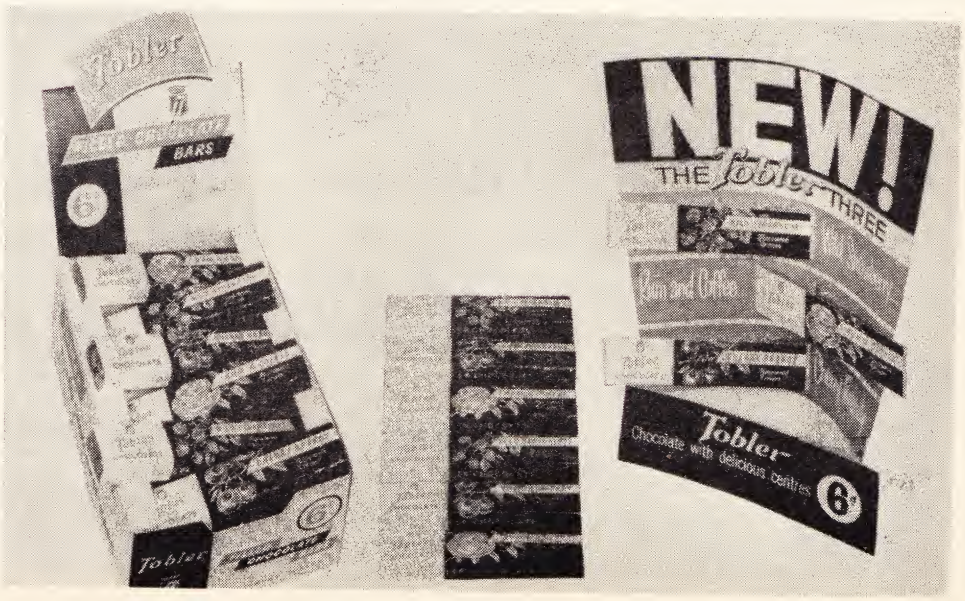
Another Still's machine is the automatic soft-drink vendor.

The cold buffet machine, which also works on the push-button system, holds 400 sandwiches, or correspondingly lower numbers of a larger

continued on page 10



Peach Delight, a new 1s. line from Walls, is a peach fruit ice covering rich dairy vanilla ice cream. It is on a stick for easy eating and is protected in the box by an inner bag



Displays for Tobler filled chocolate bars which are now offered in three new flavours

NEWSLINES —continued

item. There are 10 columns to choose from, each holding up to a maximum of 40 items.

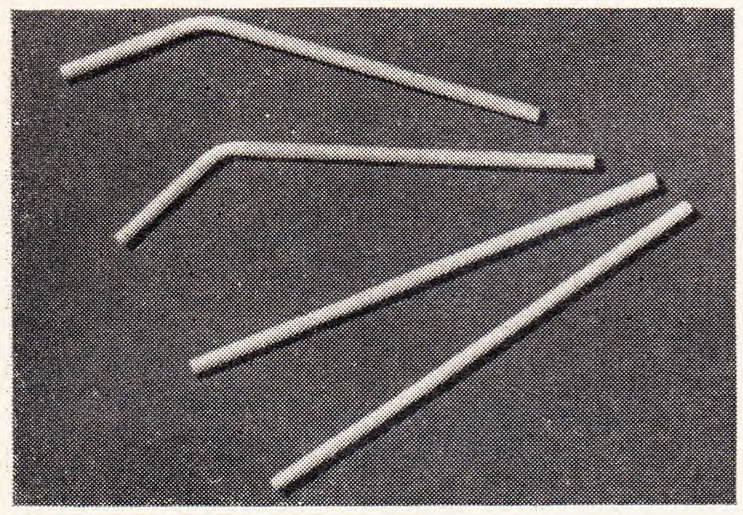
Built-in refrigeration holds the food at 40 degrees F. If for some reason the temperature exceeds 50 degrees F., the machine automatically shuts down, and a sign flashes "sold out."

Drink in a sweet

BATGER'S has introduced Rum and Cola, a sherbet-filled sweet with a rum-flavoured casing. It is described as "a drink in a sweet" and is packed in 4lb. jars to sell at 9d. ¼lb.

Old favourite

MODERN innovation by Neilsons is actually a very old favourite. The company believes that old-fashioned Italian-style Dairy Ice Cream will achieve the price break between the standard vegetable-fat ice-cream and the conventional dairy product.



Ingenious development by Hygienic Drinking Straws allows straws to bend without damage

Acquisition

BASSETT'S has purchased W. R. Wilkinson and Co., Ltd., a privately owned company which manufactures liquorice and general confectionery. It will provide valuable opportunities for the co-ordination of production and marketing policies between the two companies although Wilkinsons will continue to trade as a separate entity.

Eighty types

OVER eighty different types of Couverture for the biscuit, cake, confectionery and ice-cream industries have been developed by Caxton for use at home and abroad.



Above: Paynes Golden Arrow Assortment in 12 different flavours. Below: Four varieties of Van Houten's gaily-wrapped chocolate bars, and its attractive King-size Fruitella pack

3 CASH REGISTER HITS FROM Carsons



Carsons
Milk Shakes
Chocolates

Delicious liquid fruit centres enclosed in smooth milk chocolate.

1'6 ¼ lb. carton



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RENTERS' NEWS

—continued from page 16

Paramount details big Technicolor programme

PARAMOUNT has more Technicolor productions on its schedule than ever before.

In the near future, the company will offer in colour Hal Wallis's romantic comedy, "All in a Night's Work," starring Dean Martin and Shirley MacLaine — to be trade shown at London's Plaza on April 27 at 10.30 a.m. Roger Vadim's "Blood and Roses," a melodramatic thriller made in and near Rome, starring Mel Ferrer, Elsa Martinelli and Annette Vadim; Marlon Brando's drama, "One-Eyed Jacks," co-starring Karl Malden, which marks Brando's debut as a director.

Perlberg-Seaton's romantic comedy, "The Pleasure of His Company," adapted from the stage hit and starring Fred Astaire, Debbie Reynolds, Lilli Palmer and Tab Hunter; "On the Double," starring Danny Kaye in a multiple comedy role and produced by Melville Shavelson and Jack Rose; "Breakfast at Tiffany's," romantic comedy starring Audrey Hepburn and George Peppard.

Jerry Lewis's "The Ladies' Man," which has Jerry as the only male employee in a rooming house for girls; and "Love in a Goldfish Bowl," with Tommy Sands and Fabian.

Additional Paramount films in colour for future release include Perlberg-Seaton's "The Counterfeit Traitor," a factual suspense drama made in Europe with stars William Holden and Lilli Palmer; Hal Wallis's picturisation of Tennessee Williams's hit drama, "Summer and Smoke," starring Laurence Harvey and Geraldine Page.

Howard Hawks's "Hatari!" with John Wayne and Red Buttons; Steve Parker's "My Geisha," starring Shirley Maclaine and Vyes Montand.

Scottish openings set for 'Macbeth'

GEORGE SCHAEFER'S new Technicolor version of "Macbeth" will have a double launching in Scotland this month. It will open on April 24 at Glasgow's Cosmo theatre, and at the Cameo, Edinburgh.

April Olrich — she plays a witch in the film — will be there. So will producer Phil Samuel. They will meet leading Scottish newspapermen, and radio and TV coverage includes a special half-hour programme on Scottish Television. Scottish-born Ian Bannen from Stratford-on-Avon will take part.

The launching will be backed by intensive advertising and press campaigns, and already several thousand seats have been pre-sold for special school and college matinees.

"Macbeth" stars Maurice Evans, Dame Judith Anderson, Ian Bannen and Michael Hordern. Scheduled to start its London West End run early this summer, it is released through BLC.

BLC GETS OFF TO FLYING START

In the six weeks from May 1, BLC—the British Lion-Columbia alliance—will have seven major films on release.

On May 1, "The Greengage Summer" begins its Rank release. Just one week later, "Double Bunk" follows it on the same circuit.

A week later BLC has pictures on all the circuits. "Weekend With Lulu" goes to ABC. "Pepe" plays on the Rank Circuit, and "Cry For Happy" begins the rounds of the National Circuit.

On May 29 "Nearly A Nasty Accident" begins its Rank release, and a week after that "Taste Of Fear" is on the ABC circuit.

ABPC star helps theatre celebrate

ASSOCIATED BRITISH contract star George Baker, who has local connections with Oxford, made a personal appearance at the Ritz, Oxford, on Monday to join the celebrations marking the theatre's silver jubilee.

On the following day, Jess Conrad, who stars in "Konga," appeared at the ABC, Croydon.

Records fall to Donen picture

RANK FD claims that "The Grass is Greener" set up 11 theatre records last week.

The picture broke the weekly take and admissions records at the Odeons in Birmingham, Leeds and Nottingham; it set up a new weekly admissions record at the Gaumont, Sheffield, and has made new weekly take records at the Gaumonts in Liverpool and Cardiff.

Daily take and admissions records were broken at the Odeon, Swiss Cottage, and the Gaumont, Stamford Hill, and the film chalked-up a Sunday take record at the Odeon, Manchester.

The shooting of the Hungarian film ALBA REGIA, starring TATIANA SAMOILOVA has been completed.



TATIANA SAMOILOVA
in the new Hungarian film ALBA REGIA

Production

by JOHN CHAMP

NUMBER 74, Elm Park Gardens, just off the Fulham Road, is probably the scruffiest house in Chelsea, and, if it isn't, it'll do until a better contender comes along. The brickwork is bashed about, paintwork peels, and the plumbing is primitive.

But for director Tony Richardson it's heaven. He's got the lot—five floors including a basement—for twenty quid a week from Chelsea council.

The council plans, I'm told, to turn it into flats when Richardson leaves. But I can tell them now that they can expect few improvements when his tenancy is up, because he's using it to film interiors for "A Taste Of Honey," and the tatty and uncared-for atmosphere is just what he wants.

But, although it means Richardson has got a tremendously cheap "studio"—and therefore is saving considerably on studio hire—it doesn't mean it's a cheap production. The budget is £120,000.

Atmosphere

And Richardson takes the view that no matter how much he paid, and how skilled the artists, designers, and builders, he wouldn't get a studio set to compare in atmosphere with his Chelsea set-up.

"Making films is much too expensive, anyway," he says. "Anything that helps cut costs is a good thing, and this way happens to work perfectly for 'A Taste Of Honey.'

"The more money you spend, the worse picture making becomes. Some of the greatest films have been the cheapest.

"I don't like all the studio veneer, or the lighting. I think most of the photography that comes from here and Hollywood is so out of date it isn't true.

"I think people tend to work for one kind of look through the industry and to judge films by whether or not they achieve that look. They don't realise that to aim for a different look is just as professional a decision to take and to achieve."

I looked into the small rooms that were being used to represent a Salford flat to see how lighting cameraman Walter Lassally was producing the "different" look.

He was shooting the interiors on HPS using available light, backed up with two-pennyworth of reflected light from photofloods hitting the ceiling.

Said Lassally: "We want it to look very unlike a studio set. It goes against all the conventional ideas of finer grain and cleaner prints.

"Our film is rougher and dirtier and grainier than any other feature you'll see shot this year. It is completely the opposite to what everyone else is trying to achieve."

And the lab boys, I gather, have gently suggested that the output is somewhat different from what they are used to dealing with.

The set rooms are the attics at the top of the house. They seem to create enormous problems. But by shooting everything on an Arrieflex perched on wooden crates, a tremendous speed was being achieved.

And, as Richardson explains, when you've got a couple of people in a small room, the camera almost places itself because there's often only one place it could logically be.

"I find it easier to shoot this way," he says. "When I worked in a studio I found it took much longer, was less easy, and was, in a curious way, much more restrictive.

"In future, as far as rooms go, if I ever do a film in a studio I will always force everyone to work within the sets. I wouldn't let them take walls out any more.

"This way the film has a certain style and look you cannot get in any other way. It has the authenticity you cannot achieve in the studio.

Working in such confined conditions naturally brings additional problems to sound man Charles Poulsen.

But he tells me that he's managed to overcome most of them with a new RCA 8-oz. mike which is, he says, "as directional as a rifle."

Richardson, the man with the off-beat ideas on film-making, also carries his views into the casting field.

His star, Rita Tushingham, is a cheeky-faced, bubbly 19-year-old who's never filmed before in her life. Richardson plucked her out of Liverpool rep. last year when she was a £1-a-week student.

Her sole credits so far are as the back legs of a panto horse, and a few "roles as a maid."

Says Richardson, "Apart from one or two great personalities I would prefer people who have not worked in movies before. They are much more authentic."

But so far she doesn't know what she looks like on the screen. Because Richardson doesn't like artists to see rushes.

He takes the view that unless they are terribly sure of themselves they can be thrown by seeing a piece of film out of context. And if they're thrown it affects their performances.

The time to let the artists see what it's all about, thinks Richardson, is when the first rough cut is ready.

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KEN ANNAKIN, who contracted a virus while directing "The Hellions" in South Africa, is, I'm delighted to report, well on the way to a full recovery.

Before locations were completed he was struck by a muscular disease that put his legs out of action. But there were no lasting effects, and he's been guaranteed complete health.

Meanwhile, he has been working in close co-operation with producer Harold Huth, and his conception of the film has been continued.

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ACTRESS Geraldine Fitzgerald has announced that she is to produce a film of Edna O'Brien's novel "The Country Girls." Roger MacDougall is to write the screenplay, and the picture will be shot at Ardmore Studios.

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A NEW dissolve technique has been evolved by producer-director Jack Clayton and editor Jimmy Clark for sequences of "The Innocents."

The idea: to heighten the horrific. The method: reversing the usual darkening dissolve into one that "burns away into white."

Say Clark and Clayton: "We feel that this will give the audience the same kind of eerie feeling that pervades the whole of the novel, without making use of specific motion picture tricks."

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THE "Never On Sunday" partnership of Melina Mercouri and Jules Dassin is to join Stanley Donen Enterprises and Columbia to make "Man Running."

Based on the Elliot West novel, this Stanley Donen production will star Melina Mercouri, while Jules Dassin will direct and write the screenplay with Harry Kurnitz.

SHOOTING NOW

ABPC ELSTREE.—**"Francis Drake"** (tv series).

BRAY.—**"The Gold Inside"** (Hammer for Columbia), producer Michael Carreras, director Quentin Lawrence.

MERTON PARK.—Television commercials and documentaries.

PINEWOOD.—**"Victim"** (Allied for Rank), producer Michael Relph, director Basil Dearden; **"Whistle Down the Wind"** (Beaver for Rank), producer Richard Attenborough, director Bryan Forbes; **"No, My Darling Daughter"** (Rank), producer Betty Box, director Ralph Thomas; **"What A Performance"** (Anglo), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—**"The Innocents,"** producer/director Jack Clayton; **"The Devil's Daffodil"** (Britannia/British Lion), producers Steven Pallos and Donald Taylor, director Akos Rathony; **"On The Fiddle"** (Anglo Amalgamated), producer Benjamin Fisz, director Cyril Frankel. **"The Prince and the Pauper"** (Disney), director Don Chaffey. **"That Uncertain Feeling"** (British Lion), producers Frank Launder and Sidney Gilliat, director Sidney Gilliat. **"The Valiant,"** producer Jon Penington, director Roy Baker.

CHALK FARM.—Television commercial.

TWICKENHAM.—**"What A Carve Up,"** producers Robert S. Baker and Monty Berman, director Pat Jackson.

MGM BOREHAM WOOD.—**"She'll Have To Go"** (Anglo), producers Bob and Jack Asher, director Bob Asher.

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Television

by TONY GRUNER

TODAY the film industry appears to be agreed that its box-office stars of the future will be found primarily from television. In the last two years Tony Hancock, Peter Sellers, Charlie Drake, Max Bygraves, Billie Whitelaw, Mary Peach and Dave King are only a few of the personalities who first found real fame on television and are now being sought for work by anxious film producers.

In the next few months more and more of these television stars will be seen on the cinema screens: Spike Milligan and Eric Sykes are now under contract to MGM for several films a year; Susannah York, who came to films via some splendid tv performances for both the BBC and ITV; Stanley Baxter, who has just completed his first film for Leslie Parkyn, and Julian Wintle, "Very Important Person"; Jack Hedley, of the BBC's Tim Fraser series, and Gwen Watford, one of the most highly praised actresses on television.

The television medium is more than just a first reserve for the film industry. It is rapidly becoming the life-blood of the motion picture business. With fewer features being made each year, with less incentive for producers to embark on the second or supporting features (Anglo Amalgamated being one of the honourable exceptions), with more and more repertory theatres closing down—only television is left both as a repository of talent and also as the finest window shop in show business.

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STUDIO casting directors, talent scouts, and top feature producers all watch as many television plays and series as possible.

A promising face or a sparkling performance, endorsed by a favourable press comment, is enough to start phones ringing and more meetings with agents.

A typical example is the case of Patrick McGoohan, whose series "Danger Man" is just being screened in America. The television actor was previously under contract to The Rank Organisation, but no one tried hard to secure his services until his series appeared on television. Last week Bob Goldstein, head of Fox production, confirmed that his company had flown McGoohan over to Hollywood to discuss with the actor plans for a film contract.

This was how Dave King got his first major film role with the same company after being seen in the U.S Ed Sullivan show, and now the comedian goes into production at Elstree with his first British film this month, entitled "Go to Blazes."

Comedians Charlie Drake and Tony Hancock, both with contracts with Associated British Picture Corporation, received them because of their popularity and work on television rather than for their previous experience in show business.

Most outstanding example is Peter Sellers, who reached his extraordinary film popularity via a number of televised Goon shows and Saturday Spectaculars. Sellers had made a number of featurettes for the cinema many years ago and had long been known as one of the Radio Goons; but it was television appearances which clinched his major introduction into feature films.

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NOT all transfers from television to films are successful. Several years ago a man who was then one of the most popular comics on television made a feature film for one of the most distinguished producers in the business. It suffered a cruel fate on its cinema rounds and since then the comedian has only made one further feature.

Against this failure can be counted the big successes like Ken Connor, one of the towers of strength in the "Carry On" series; Billie Whitelaw, who, after a dozen or so television plays, has become one of the most sought-after actresses in features today; Mary Peach, who opted out of her television contract with ABC Television in order to accept a long-term contract with Betty Box and Ralph Thomas; Bob Monkhouse, whose recent Candid Camera television shows landed him into two leading roles in comedy features: "Week End with Lulu" and "Doctor on the Job" respectively.

Not all the television transfers will provide the film industry with big-name personality stars which can draw in the public because of their own particular magic. There are a few of them around. Tony Hancock clearly is one; another yet to be snapped up is Patrick Macnee, the big brawny private eye in ABC's detective series, "The Avengers"; the third without much doubt is Susannah York.

All good television actors have much to offer the motion picture business. They usually know their lines better because of the experience of working to the fast, exacting methods of live television.

They work hard, are not intimidated by heavy lights and technical equipment and, for the first few features at least, they do not demand over-generous fees. Moreover, they are household names and personalities in their own rights to film-goers whether regular or infrequent.

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ONCE the producers have signed up this new talent there is less worry about them reappearing for the television competitor. Most artists with any commonsense know the danger of over-exposure; but there is also the menace of infrequent exposure.

That is why C. J. Latta is not likely to be worried that, after the success of Tony Hancock in "The Rebel," his contract star will go back to do a series of comedy shows for the BBC before starting on his next feature with Associated British: and the same thing goes for Charlie Drake.

For many years many people in the film industry felt that with the coming of commercial television there might be a war to the death between the new medium and motion picture business. In fact, the reverse is the case. Television has provided cinemagoers as well as producers with new exciting personalities who add plus factors to a good script, well directed and presented with all the film know-how that money can buy; and, on the whole, the least expensive part of the budget is the salaries of the television stars of today and maybe Britain's box-office idols of tomorrow.

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A MAN who believes that every tv drama producer should work for a time in a film studio is Quentin Lawrence, executive producer for drama for Associated Television.

Lawrence has now been given time off by his bosses, Lew Grade and Val Parnel, to make the film version of a television play he produced successfully last year entitled "The Gold Inside."

This was the story of a man who nearly gets away with £90,000 from a bank, and the play was part of the ATV Saturday night drama's Theatre 70.

Written by Jacques Gillies, produced and directed by Lawrence, "The Gold Inside" starred Andre Morell as the man behind the robbery.

The play received great critical acclaim as well as impressing film producer Michael Carreras. He bought the story, engaged Lawrence to direct the film, and has cast Morell and Peter Cushing in the two main roles of the crook and the bank manager.

Lawrence has directed the film version of a television play before. He did "Trollenberg Terror" after producing it as a serial for ATV.

Says Lawrence "Every thing that is important about tv drama can be learnt better and faster through experience in a film studio. There is the advantage of meeting film technicians and learning from them; there is the vast variety of camera set-ups that are available in a film studio. There is the great sense of professionalism in feature films.

"People say that television producers can bring a lot to film making and production. I cannot think what it is. Certainly hardly anything I have learnt in live tv was all that advantage in features. After a few weeks in a film studio, however, I have gone back to ATV with new ideas on how I could use new techniques on television. I don't mean blindly and mechanically following feature practices, but by using the camera and experimenting in live television drama. Some of us are not very adventurous and I think that all my fellow tv directors should at one time or another have a little experience in film studios. It's a storehouse of knowledge for all tv technicians."



Kia-Ora Cup Squash Department, 33 Rushworth Street, London SE1 WATerloo 3063



Hollywood actor Guy Williams, well known for his role in Walt Disney's " Zorro " series, was guest of honour at a reception at the Dorchester Hotel to introduce the stars of Walt Disney's " The Prince and the Pauper " to the press. Also there to welcome him to London were Cyril James, Cyril Edgar and Eddie Davis of Walt Disney Productions. Paying his first visit to England, Williams stars as the swashbuckling Miles Hendon in the new Disney version of the Mark Twain adventure, which will be filmed at Shepperton. Don Chaffey directs. Other stars of the film present included Laurence Naismith, Donald Houston and Jane Asher, together with associate producer, Hugh Attwooll. Above: Cyril James and Cyril Edgar greet Guy Williams, on the left is Hugh Attwooll

DISNEY STARS MEET THE PRESS



Top: Laurence Naismith, Jane Asher, and Donald Houston; Cyril Edgar shares a joke with Dick Richards, *Daily Mirror*, Donald Houston and Jane Asher. Bottom: Guy Williams talks about his role with Thomas Wiseman, of the *Evening Standard;* Julie Howard, *Daily Mirror*, Gerard Garrett, *Evening Standard*, and Tony Wells, *Today*, Guy Williams; Guy Williams with Jane Asher, who portrays Lady Jane Grey

GALA
BOX-OFFICE GUIDE
FIRST AGAIN!
Presenting
"SPACEMAN"
THE COMPANY WITH THE Cosmonautical SHOWMANSHIP FORMULA
...AND—
Mein Kampf
"I WOULD PRESS EVERY CINEMAGOER TO SEE IT IN PREFERENCE TO ANY OTHER FILM, COMEDY OR DRAMA, THAT CAN BE SEEN" EVENING NEWS

REVIEWS

—continued from page 10

Payroll

Anglo Amalgamated. British (A). Featuring Michael Craig, Francoise Prevost and William Lucas. Produced by Norman Priggen. Directed by Sidney Hayers. Screenplay by George Baxt. Director of Photography, Ernest Steward. Musical Director, Reg Owen. 105 *minutes. Release May* 22, 1961

FULL-BLOODED gangster melodrama, adapted from Derek Bickerton's novel. Presented against a vivid Tyneside backdrop, it shows how hold-up men, haunted by their own consciences and a victim's widow, panic, dissipate ill-gotten gains and meet sticky ends. The tale, hot from the headlines and detonated by sex, moves at a hectic pace before spectacularly exploding into shattering "crime does not pay." The leading characters are boldy etched, the director subtly introduces a feminine interest, and the fade-out is showmanlike, as well as salutary. The opus will glue the masses to their seats. Excellent British "thick ear."

Story.—Harry Parker, a married man with two children, and Frank Moore, his partner, secure the contract for carrying the weekly payroll of a big firm. Johnny Mellors, a handsome thug, and his henchmen plan to rob the car and obtain vital information from Dennis Pearson, a company employee. They eventually succeed, but Parker gets killed and Langridge, one of Johnny's gang, is fatally injured. Johnny, Blackie, his right-hand man, and Monty, another conspirator, lie low, but Monty cannot shake off the jitters and drinks heavily. The police make little progress, but Jackie, Parker's widow, suspects Pearson and sends him threatening anonymous letters. Meanwhile, Katie, Pearson's attractive, foreign-born wife, and Johnny become acquainted. Johnny eliminates Monty and Blackie, and later Pearson cracks, puts a match to his share of the loot and sets his home alight. Katie rushes after Johnny and each tries to double-cross the other. Finally, Jackie overtakes Johnny just as he boards a getaway boat and brandishes a revolver. Johnny drops the bag containing what's left of the swag into the water and drowns trying to retrieve it.

Production.—The picture, a sizzling morality play, clearly proves that grabbing a payroll is one thing, but holding on to it quite another. Michael Craig never lets up as the callous and audacious Johnny; William Lucas registers as the weak, frightened Pearson; and Kenneth Griffith is no less effective as the scared Monty. Billie Whitelaw displays disarming femininity as Jackie, out to avenge her husband's death; and Francoise Prevost scores in contrast as the sexy, greedy Katie. Its supporting players, too, seize their chances. The breeding of mistrust among the gangsters while waiting for the hot money to cool, their craving for liquor and women, Jackie's hounding of Pearson and her beating of the police to "the kill," and the squalid romance between Johnny and Katie are the main story threads. These, firmly stitched to the stout Newcastle canvas, pattern into melodrama that will rivet the attention of and thrill both sexes.

Points of Appeal.—Lethal tale, powerful characterisation, incisive direction, obvious feminine angle, tense highlights, title, catchy theme song and authentic backgrounds.

Nearly A Nasty Accident

BLC/Britannia. British (U). Featuring Jimmy Edwards, Kenneth Connor and Shirley Eaton. Produced by Bertram Ostrer. Directed by Don Chaffey. Screenplay by Jack Davies and Hugh Woodhouse. Director of Photography, Paul Beeson. Musical Director, Ken Jones. 92 *minutes. Release May* 21, 1961

DIZZY RAF comedy, adapted from the play, "Touch Wood." It concerns a "mechanically-minded," though accident-prone, aircraftsman who puts a jinx on his aspiring station commander, but gets himself out of many an awkward predicament and wins a comely WRAF. The tale, such as it is, teems with predictable jokes, but thanks to tireless and resourceful teamwork by firm favourites, headed by the ubiquitous Kenneth Connor, and realistic staging all register. One of the many Service "rib-ticklers," but better than most, it's a cast-iron bet for the family and troops. Very good British light booking.

Story.—Alexander Wood, an AC2, believes he is a mechanical genius, but destroys everything he touches. Following complaints from the Minister for Air, Alexander is transferred to a remote station commanded by Group-Captain Kingsley, a peppery, handlebar-moustached brass-hat anticipating promotion. Alexander soon gets up to his tricks and wrecks a plane, a car, a washing machine and medical equipment. Kingsley plans Alexander's dismissal from the RAF and personally escorts him on the train, yet Alexander disappears. A large-scale RAF and Army search is begun, but meanwhile Alexander meets Jean Briggs, a pretty WRAF, and the two seek shelter in an eccentric general's house after Alexander accidentally starts a flood. Finally, Alexander, accompanied by Jean, returns to base and is greeted by Kingsley and the Air Minister. And then it's Kingsley's turn to bungle things!

Production.—The picture contains few original gags, but tarts up the old and uses a popular cast to trigger them off. Kenneth Connor is in his element as the well-meaning, but ham-fisted, Alexander; Jimmy Edwards has his moments as the fruity Kingsley, and Shirley Eaton is a winsome Jean. Richard Wattis, Ronnie Stevens, Eric Barker, Cyril Chamberlain and Jon Pertwee are the most prominent of the rest. The romantic interest is slight, yet engaging, the slapstick highlights are expertly timed, and the verbal cracks hit home. The film's reliance on a tried and tested formula for laughs is fully justified.

Points of Appeal.—Uninhibited fooling, popular and versatile players, good staging, title and U certificate.

The Green Helmet

MGM. British. (U) Featuring Bill Travers, Sidney James and Nancy Walters. Produced by Charles Francis Vetter. Directed by Michael Forlong. Screenplay by Jon Cleary. Director of Photography, Geoffrey Faithfull. Musical Director, Ken Jones. 88 *minutes. Release May* 21, 1961

CAR-RACING romantic melodrama, made with the full co-operation of the appropriate authorities. It concerns a veteran driver who causes those near and dear to him many uneasy moments before he bows to anno domini and allows his eager young brother to step into his shoes, or rather cockpit. Competently acted by a hand-picked cast and well-known "guest artists" and skilfully directed, it stresses the

domestic side of the hazardous game without curbing the spills and thrills traditionally associated with the motor track. Good "Girl's" as well as "Boy's" "Own Paper," it'll hold the majority. First-rate British booking.

Story.—Rafferty, a seasoned driver whose father had died at the wheel, finds that he is losing confidence. His mother wants him to retire, but there is the problem of bills. Bartell, an American tyre tycoon, approaches Rafferty and offers him big money to drive racing cars using Bartell tyres. Attracted by Bartell's daughter, Diane, Rafferty agrees. He tests the tyres in America with the famous Jack Brabham as co-driver, but they don't stand up to the job. Later, Richie, Rafferty's former mechanic and now a much-married garage owner, designs a new car. Rafferty and Richie try it out on Italian roads, but skid and Richie is killed. For the sake of Richie's wife, Kitty, Rafferty pilots the machine in the renowned Mille Miglia race and, aided by his young brother, Taz, proves its worth. Rafferty then retires and marries Diane, but Taz takes over the wheel.

Production.—The picture has genuine human interest and crisp comedy and the sentimental touches and sharp cracks effectively punctuate the racing sequences staged in Silverstone, Le Mans, Italy and America. Bill Travers contributes a sound performance as Rafferty; Nancy Walters makes a comely Diane; Ed Begley is just right as the breezy American Bartell; Sidney James furnishes apt light relief as Richie; Ursula Jeans strikes a tender note as the anxious Mrs. Rafferty, and Megs Jenkins is a homely Kitty. The film eschews subtlety, but lacks nothing on the score of realism and you can almost smell the oil and petrol fumes and scorching rubber as the cars whizz by.

Points of Appeal.—Actionful story, good characterisation, popular sentiment and humour, vivid track thrills and "U" certificate.

The Immaculate Road

Gala. American (U). Featuring Loretta Young and Joseph Cuby. Produced by John London. Directed by Rudolph Mate. Screenplay by Richard Morris. 51 *minutes. Release not fixed*

POCKET drama, with religious overtones. It's about a rich, cynical woman, suffering from an incurable disease, who finds spiritual balm at Lourdes. The tale is a trifle confected, but Loretta Young, supported by Joseph Cuby, an ingratiating youngster, steadily transcends its artificiality. A comforting message is put across in circumstances that will give most feminine fans the "sniffles." Authentic detail and staging further enhances its chances. Reliable "second."

Story.—A wealthy American woman has a brain disorder, and sentence of death passed on her by famous American specialists is confirmed by a French consultant in Paris. To escape from pity, she drives towards the French border, but has a "flat." A young French boy changes the tyre and informs her he is heading for Lourdes. He explains that his mother contracted a fell disease, but although she did not get cured at Lourdes she gained courage and died gracefully. The American woman decides to visit Lourdes and discovers through the fortitude of others a new purpose and meaning for life. She then returns home and spends her last days with her husband, from whom she had separated.

Production.—The picture, which looks a bit like a tv offering, brings back Loretta Young to the screen and the talented and far-from-passé actress contributes a compelling performance as the ill-fated American woman, once she finds her feet. Joseph Cuby is no less effective as the small boy with an adult philosophy, but the rest don't matter. The backgrounds are the real thing, and the scenes of the halt and blind seeking succour underlines the play's "consoling poignancy." It's a woman's film all right.

Points of Appeal.—Lofty theme, star, feminine slant, useful length and U certificate.

Mein Kampf

Gala. Swedish (X). Produced by Tore Sjoberg. Directed and Written by Erwin Leiser. Narrated by Claude Stephenson. 117 *minutes. Release not fixed*

FULL-LENGTH documentary covering the birth, growth, ugly maturity and—we hope—strangulation of Nazism. Compiled in Sweden, it contains brief opening scenes of Hitler's childhood and formative years, but rightly attributes Fascism's beginning to the chaotic conditions prevailing in Germany following the country's defeat during World War I. It ends with the bombing of Germany and Hitler's death, but before the curtain drops it indicts those who, through self-interest or apathy, allowed Hitler and his thugs to intimidate the world and the Jews in particular. Box-office documentary.

Production.—The picture is culled from excerpts from German, Russian, American, French, British, Polish and Austrian newsreels and the clippings, skilfully edited, not only show how Hitler and his lieutenant, Goering, Streicher, Goebbels, Himmler, Hess, and Ludendorff, gained power, but are also a stern warning that history could repeat itself. The horrors of the Warsaw Ghetto and the German gas-chambers, where millions of Jews were exterminated, are sharply emphasised, but the concluding reels, depicting Hitler and his gang having the tables turned on them during the latter stages of World War II, and the Nuremberg trials, offer some compensation. Nevertheless, few but the incredibly sanguine will take for granted that Nazism has been completely extinguished. The English commentary leaves something to be desired, but, even so, "Mein Kampf" is an engrossing and frightening documentary.

Points of Appeal.—Subject, title and terrific exploitation angles.

World By Night

Warner-Pathe. Italian (X). Technirama. Photographed in Technicolor. Featuring all-star cabaret performers. Produced by Julia Film. Directed by Luigi Vanzi. Photographed by Torrino and Franco Delli-Colli. Commentary by Larry Cross. 105 *minutes. Release May* 7, 1961

DAZZLING "cabaret crawl," covering the lush night spots of England, America, the Continent and the Orient. Brilliantly photographed in Technirama and Technicolor, it introduces internationally-famous acts and presents a bill that makes tv's "Sunday Night at the Palladium" look like a village hall concert. Incidentally, a couple of striptease artists have "earned" the show an X certificate, yet they have a grace and beauty denied the completely naked "lovelies" who cavort in most U and A nudist films. "World by Night" will neither bring a blush to Mrs. Grundy's cheeks, nor corrupt the young. Excellent novelty booking.

Production.—The picture gets off to a good start on its global trot in search of top-line cabaret divertissement and, for all its length, establishes beyond doubt that variety is the spice of entertainment, as well as life. There are visits to Blackpool, Tokyo, Honolulu, Copenhagen, Paris, Las Vegas, Hamburg, Amsterdam, New York, Stockholm, London, Buenos Aires, Hollywood and Hong Kong, and the neon-lighted streets leading to most of the fashionable "clip-joints" are nearly as exciting as the acts performed in each. The prodigious programme includes Dodo d'Hamburg, a German-born strip-tease artist; Feline, a much-in-demand coloured "stripper" and toast of Paris; Wee Willie Harris, rock-'n'-roll star of London's dance halls; Sid Millward and his "Nitwits," a crazy English band; Hollywood's Marineland with its whale ballet; Bob Williams and his mournful dog, Louis; grisly, yet laughable, Paris all-in wrestlers; a quaint Chinese opera staged in Hong Kong; the Paris Lido Bluebell Girls; London's Tiller girls; a peep into a Tokyo tea-house; and an incredible balancing act by Stockholm's Marco, and the turns contrast effectively. Moreover, the camera catches the true atmosphere of the far-flung niteries and Larry Cross's commentary keeps audiences adequately informed geographically. In short, "World By Night" puts "stay-at-homes" on a level with the most widely travelled seeker of gay nocturnal revelry.

Points of Appeal.—Feast of talent, lavish presentation, box-office billing, title, Technirama, Technicolor, and unprecedented exploitation angles.

Take Me As I Am

Small Films. Foreign (X). Featuring Marina Vlady, Robert Hossein and Alexander Gauge. Directed by Georges Legrand. Director of Photography, Jacques Robin. Music by Marguerite Monnot and Georges Alloo. 91 *minutes. Release not fixed*

ROBUST thriller, unfolded against Italian backgrounds and given English dialogue. Adapted from a James Hadley Chase novel, it concerns a young newspaperman,, working for an American tycoon, who becomes embroiled in blackmail, mayhem and murder through his boss's daughter. The numerous characters, mostly bad, frequently get under each other's feet, yet never restrict essential pace. Its hectic surface action, titivated with sex, will keep the "ninepennies" on the qui vive. Reliable industrial hall "programmer."

Story.—Dawson, a go-ahead reporter representing an American paper in Rome, meets Helen Chalmers, his chief's alluring offspring, at a reception. Later, Dawson and Helen spend a night together in Helen's Neapolitan seaside villa, but the next morning Dawson finds Helen dead at the bottom of a cliff. By her side is a movie camera. Dawson gets knocked unconscious when he tries to phone the police, but recovers and returns to Rome. It then transpires that June, Chalmers' fourth wife, and Carlo Sirotti, a gang leader, are implicated in Helen's death. A film taken by Helen, which Dawson grabs, clears up the mystery. Sirotti is mortally injured while chasing Dawson in a motor boat, and at the fade-out Dawson tells Chalmers what to do with his job.

Production.—The picture has a very involved tale, but what it lacks in clarity it gains in vigour and pace. Marina Vlady has a short life, but is, nevertheless, quite a girl as the vengeful and



promiscuous Helen; and Robert Hossein dishes it out and takes it as Dawson. The supporting players also do their stuff. There are coshings galore, mattress capers and a seat-edge climax. Authentic staging and expert voice dubbing complete a satisfying meal for lovers of red meat.

Points of Appeal.—Punchy, crowded tale and internationally famous stars.

Girls For The Summer

Mondial. Italian (A). English sub-titles. Totalscope. Photographed in Eastman Color. Featuring Alberto Sordi, Michele Morgan and Marcello Mastroianni. Directed by Gianni Franciolini. Director of Photography, Enzo Serafin. Music by Piero Piccioni. 114 *minutes. Release not fixed*

COMEDY melodrama, an Italian production finely photographed in Totalscope and Eastman Color. It tells five stories against lush Riviera backgrounds and an attractive and talented cast see that its drama, humour, romance and satire blend into intriguing escapist entertainment. Women, let alone men, will enjoy every minute of it. And it couldn't boost the Continental tourist trade more if it had been made by the Riviera's Chamber of Commerce. Very good art and commercial house booking.

Story.—It's holiday time on the Italian Riviera and Aristarco, a gigolo, is planning to shake down Ada, his elephantine, opera-singer mistress. Walter, a husky young man, battens on Clara, a middle-aged woman, but Clara's daughter, Lina, doesn't miss a thing. Sandro, a near-bankrupt, tries to offer Renata, his beautiful wife, as "collateral" for a loan from Ferrari, a millionaire. Micheline, a woman prisoner, and her police escort fall in love, and Dorina, a phoney society girl, seeks a wealthy husband. The characters' fates are predictable, yet the overall, although a trifle uneven, is thoroughly diverting.

Production.—The picture unfolds on sunny Riviera beaches crowded with ravishing bikini-clad lovelies, and in elegant hotel apartments and its dazzling vistas not only heighten its comedy and drama, but unify its many plots. Alberto Sordi is immense as Aristarco, firmly shackled to the massive Ada, cleverly portrayed by Marta Marcelli; Michele Morgan and Marcello Mastroianni strike a poignant note as Micheline and the policeman; Dorian Gray scores as Dorina; and Sylva Koscina, Franco Fabrizi and Gabriele Ferzetti, too, register. The camera work is first class, its English sub-titles are lucid, and the musical accompaniment is catchy.

Points of Appeal. — Fascinating vignettes, stars, bizarre Riviera backdrop, Totalscope and Eastman Color.

L'Ile Aux Femmes Nues

Mondial. French. (A) English sub-titles. Featuring Felix Oudart, Lili Bontemps and Armand Bernard. Directed by Henry Lepage. Music by Guy Lafarge. 59 *minutes. Release not fixed*

"FIG-LEAF" comedy, made in France. It concerns a small-town councillor who is lured to the nudist island of Levant by a rival and photographed in questionable circumstances, but luckily has the last laugh on his opponent. The story neatly parodies municipal politics and the "strip-tease" stuff—not too revealing—adds a saucy touch. Good "second."

Story. — Mr. Lespinasse, confectioner and chief councillor of Paradou, a picturesque town in Provence, offers himself for re-election. Darcepoil, the local chemist, is Lespinasse's rival and he arranges for Pataflan, a cabaret singer, to compromise Lespinasse. Lespinasse finds himself on the island of Levant and is quickly surrounded by half-naked girls. A cameraman records the incident and Lespinasse heads for home. Mrs. Lespinasse and the electors give him the brush-off and he immediately returns to Levant. He is warmly welcomed by the bare-breasted populace and promptly made president. Mrs. Lespinasse pursues her spouse and not only forgives him, but becomes a nudist convert.

Production.—The picture legitimately exploits the feminine form to laughably satirical ends. None of its cracks is tainted by leer. Felix Oudart draws a rich character as Lespinasse; Lili Bontemps strips well as Pataflan; Armand Bernard scores as the not-so-crafty Darcepoil; and Jane Sourza is a homely body as Mrs. Lespinasse. Authentic backgrounds sharpen story point, and smooth English sub-titles prevent any breaks in continuity. "Bra-less," but not "brief-less," the film will tickle all and offend none.

Points of Appeal.—Witty tale, clever cast, title and obvious exploitation angles.

Bernadette of Lourdes

Gala. French. (U) English sub-titles. Featuring Daniele Ajoret, Nadine Alari and Robert Arnoux. Produced by Georges de la Grandiere. Directed by Robert Darene. Screenplay by Gilbert Cesbron. Director of Photography, Marcel Weiss. Music by Maurice Thiriet. 101 *minutes. Release not fixed*

MOVING dramatic documentary, made in France. It illustrates the short, but saintly, life of a poor French girl whose "contact" with the Virgin Mary just over a hundred years ago led to the establishment of Lourdes as a Mecca for the sick. The title role is played by Daniele Ajoret and her dedicated performance gives the film a halo. Infinitely more sincere, though much less pretentious, than "The Song of Bernadette (Twentieth Century-Fox), which, incidentally, was a big box-office success, it should win warm approbation from thinking audiences. Very good art house proposition.

Story.—Bernadette, a young and not-too-bright peasant girl, sees a vision of the Virgin Mary while playing in a grotto near Lourdes. Her parents refuse to believe her and the Church is sceptical, but her story gains credence and thousands flock to Lourdes seeking cures from the local spring water. Bernadette enters a convent to escape prying eyes and trains as a nun. The other nuns still doubt her, but Bernadette's immaculate behaviour finally convinces them that she did, in fact, see the Virgin Mary. A victim of asthma, Bernadette dies prematurely, but the Church lifts her to saintly stature. Today, Lourdes is almost choked by the ailing and many miracles have been claimed.

Production.—The picture naturally leans towards Roman Catholicism, but does not attempt to sell or exploit religion. Daniele Ajoret contributes an intensely touching portrayal as Bernadette, the uneducated girl with simple faith and unshatterable beliefs, and the rest of the players are more than adequate. The first half which leaves Bernadette's vision to the imagination, is, strangely enough, matter-of-fact, but the play acquires a soul immediately Bernadette enters the convent. Unsullied by commercialism, the film nevertheless contains powerful evidence that the age of miracles is not past and compelling publicity for Lourdes.

Points of Appeal.—Heart-rending subject, inspired performance by Daniele Ajoret, sensitive treatment, obvious woman's angle, title and "U" certificate.

Gigolo

Gala. French (X). English sub-titles. Featuring Alida Valli, Jean-Claude Brialy and Jean Chevrier. Produced by Lucien Viard. Directed by Jacques Deray. Adaptation by Jacques Deray, Jacques Robert and Francoise Mallet-Jorris. Director of Photography, Roger Dormoy. Music by Jean Yatove. 101 *minutes. Release not fixed*

ROMANTIC melodrama, made in France. It's about an "idle Jack," kept man of a wealthy, middle-aged widow, who redeems himself by screening a young woman from a "murder" rap. The tale is slightly confected, but impressive performances by Alida Valli and Jean-Claude Brialy, as the characters mainly concerned, give it some human interest. Sophisticated rather than sexy, it should intrigue most Continental fans. Reliable specialised hall fare.

Story.—Jacky, a physically attractive, though poor and petulant youth, lives with Agathe, a rich widow past her prime. Doctor Dampier, a mature medico, attends Agathe's ailing father and Agathe, seeking social position, encourages Dampier's advances. Jacky becomes jealous, there is a row and he leaves. Jacky bumps into Gillou, discarded girl friend of Agathe's wayward brother, Edouard. The latter had forced Gillou to take the blame for his gold-smuggling activities. Later, Gillou and Edouard quarrel, Gillou strikes Edouard in self defence and he dies. Jacky, seeing a chance to prove himself a man, says he killed Edouard. Agathe wants Jacky back, but it's too late.

Production.—The picture contains a few intimate love scenes, but steers clear of the lewd and lurid. Alida Valli gives a sensitive portrayal as Agathe, the lonely, age-conscious woman who craves both affection and respectability, and Jean-Claude Brialy scores in the ticklish role of Jacky. The two, practically unaided, lift the play from the novelettish and carefully cultivate feminine interest. Incidentally, the staging and the English sub-titles are more than adequate.

Points of Appeal.—Stars, title and obvious exploitation angles.

The Love Trap

Unifilms. French (X). English sub-titles. Featuring Juliette Mayniel, Jean Kosta and Veronique Nordey. Directed by Jean-Pierre Mocky. Screenplay by Raymond Queneau and Jean-Pierre Mocky. Director of Photography, Eugene Shuftan. Musical Director, Alain Romans. 78 *minutes. Release not fixed*

SEX melodrama, made in France. It deals with a young married couple who experience a rapid deterioration in their physical relationship, but, try as they will, fail to recapture love's first rosy rapture. The leading players conscientiously tackle their ticklish roles and win some sympathy, but



indelicate by-play obscures story point. In short, "The Love Trap" has crude sucker bait. So-so specialised hall "double bill."

Story.—Pierre, employee at a toyshop, and Anne, his attractive, though shy, wife, have been married three years, but their ardour has waned. While visiting an exhibition, Anne is thoroughly sickened by the goings-on of other married folk, but when she and Pierre return to their own flat they, too, suffer boredom and seek escape from the "love trap." Later, a pretty window-dresser throws herself at Pierre, and Anne encourages a local Don Juan. Finally realising that Pierre no longer means anything in her life, Anne packs her bags.

Production.—The picture presents emotional problems that confront all married couples sooner or later, but makes no atempt to solve them. Juliette Mayniel has her moments as Anne; and Jean Kosta also registers as Pierre; but the rest are harshly treated by the script. The "light relief" springs from the carnal capers of a working-class pair and the continual harping on the sex string ultimately renders the play dramatically impotent.

Points of Appeal.—Title.

Fasten Your Seat Belts

World Productions. French (U). Featuring Dany Robin, Francis Perier and Dieter Borsche. Directed by Jean Dreville. Screenplay by Jacques Companeez and Joseph Than. 93 minutes. Release not fixed

COMEDY melodrama, a French production with dubbed English dialogue. It's about a number of people whose lives intertwine at and over the famous Orly Airport. The acting is not too bad and its backgrounds are authentic, but the "gas" runs out towards the finish and it hurtles into conventional "rough stuff" before making a clumsy three-point landing. It needs drastic cutting. So-so Continental fare.

Story.—Gloria, an international screen star, arrives at Orly Airport and is warmly greeted by a producer who hopes that Borrow, head of an export company, will back his next film. At the same time, Eddy, an American pilot, makes his weekly visit to Michele, an Orly employee. Later, Michele's Uncle Henry, working in the Orly freight department, discovers that Borrow is a drug pedlar. Borrow leaves on Eddy's plane, but the police trail him and he is trussed up, following a desperate fight. Finally, Eddy and Michele, who, meanwhile, have quarrelled, are reunited, Uncle Henry receives official congratulations and a reward, and Gloria falls for a young Italian pilot.

Production.—The picture's keen sense of humour and volatility give it essential lift during the first half, but "Peg's Paper" sentiment, punctuated by serial-like "thick ear," creeps into the second. Dany Robin and Simone Renant are quite attractive and meet acting demands as Michele and Gloria; Dieter Borsche is a manly Eddy; and the rest are up to standard. Its airport and flying sequences, too, impress, and the English voice dubbing is effective, but, no matter, it stalls long before the end.

Points of Appeal.—Title, stars and U certificate.

LONG SHOTS

—continued from page 5

Walker helped set the pattern for the film renting system which continues in this age.

His interests ranged over British film production in the pioneering days and the invention, in association with the late W. Holmes, of many devices for projection.

In partnership with Walker and G. H. Dawson he formed the old Walturdaw company in 1904. He was a past-president of the Cinema Veterans, and a past-chairman of the KRS and KMA.

The funeral service will be held at Enfield Crematorium on Friday at 2 p.m. Floral tributes should be sent to 72, Minchenden Crescent, Southgate, London, N.14.

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FURTHER plans have been made for the visit of the Soviet cultural unions' delegation in May, including a tour of Pinewood Studios on May 8 with the possibility of a meeting with John Davis, managing director of The Rank Organisation.

Later in the evening, the delegation will take a look at the Wembley television studios. A few days prior to its trips to the studios, the delegation will visit "Glebelands" on May 5.

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DEREK ECKART advises me that D. W. Cheetham, MBKS, has now become engineering controller for Star Associated Holdings.

The change in the title of Mr. Cheetham's appointment is in consequence of the widened scope of his duties and increased responsibilities within the group.

He assumes full responsibility for new installations, re-equipment, theatre electrical maintenance and the general development of improved projection practice in Star Cinemas.

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THERE are still a few tickets available for the Film and Television Sports Association's spring dance, to be held at the Victoria Hall (Smith Hall Suite), Bloomsbury Square, W.C.1, on Friday, April 28.

There will be a special appearance by Karen Karina, the spanish dancer.

Tickets priced 7s. 6d. each are obtainable from Mrs. Micklewright, the administrative secretary, 62, Oxford Street, W.1 (Tel.: Langham 1491). Dress is informal and the dancing starts at 7 p.m.

On the following Saturday, April 29, the association's football cup final will take place at the Boreham Wood Club ground, starting at 5.30 p.m. It will be followed by a social evening and dance arranged by the club.

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with yet TWO MORE SURE WINNERS!
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5 MILLION
GUARANTEED
PATRONS FOR THIS
GREAT PROGRAMME



LORETTA YOUNG
JOSEPH CUBY
The IMMACULATE Road



CATHOLIC TIMES
TO MAKE CHRISTIAN OPINION VOCAL
APRIL 7 1961
FOURPENCE
C.T. BACKS A FILM
They will be around asking for it—so BOOK IT NOW from THE COMPANY WITH THE SHOWMANSHIP FORMULA



Mein Kampf
"SEE IT AND NEVER FORGET IT"
JEWISH CHRON.

Showmanship

by FRANK HAZELL

WHERE does your theatre stand in relation to its patrons? Who are the people that stay away from your theatre—and why? Every now and then, the showman should carry out an analysis of his actual and potential audience, and these are the questions he should ask.

In the first place, he should take into account those who are not regular cinemagoers and find the reasons for this. To these people, the type of advertising used must have a totally different appeal to that used for the regular cinemagoer.

One reason for people staying away is that they are not aware of the kind of entertainment the cinema offers these days. I have heard many comments from people who compare the old films shown on television with what they believe is offered in the present-day cinema—in fact, they have no idea of the vast changes that have taken place.

At the same time, however, we are inclined to forget that the cinema needs to be constantly sold as a new medium offering new entertainment, particularly to those who stay away.

Taking the public for granted is one of the greatest dangers in our advertising. Too often we start off with the assumption that the product is already well known and that we only need to give the public its title. This, I believe, is overestimating the power of the basic channels of information.

Another point in our analysis concerns the staff. This was brought home to me by hearing one comment from a cinemagoer that he never attended a certain theatre because he disliked the attitude of the cashier.

Again, because of our close association with the theatre, we lose contact with the feelings of those outside. Any complaint should be treated as a major item, and not just another nuisance that must be overcome as easily as possible.

Other things that should come under this self-scrutiny are the theatre's location, ventilation, the type of music used during intervals, projection, and the service rendered by its staff. All these are independent of the programme appeal, but are of the utmost importance.

These are some of the points which can re-establish the regular audience. If they are overlooked, the cinema will remain a medium to be supported only when the programme has particular appeal or when outside conditions are conducive to "going out."

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

J. Gaukrodger, Odeon, Rotherham.
B. W. Lewis, A/M, Carlton, Boscombe.
D. Simpson, A/M, Savoy, South Shields.
M. S. Williams, A/M, Astoria, Brighton.

HONARY LIFE MEMBER

F. Barton, manager of the Elephant and Castle Cinema, Southwark, has been enrolled as Life Member No. 359.

SEALS OF MERIT

H. N. Minican (third), Gaumont Havelock, Sunderland. (Life No. 311.)
D. E. Jones (fourth), Odeon, Port Talbot. (Life No. 218.)
E. C. Trumper (fourth), ABC, Maidenhead. (Life No. 183.)
A. P. Bridger (fifth), Ritz, Maidstone. (Life No. 259.)

THE COMPANY OF SHOWMEN

A civic night for 'South Pacific'

A CIVIC NIGHT marked the opening of "South Pacific" at the Gaumont, Exeter, and **L. J. Brindley** went to great pains to create a South Seas atmosphere in the theatre.

Members of the staff were dressed in grass skirts and flower garlands, and general theatre decor included palms and other floral decorations.

Full window displays were placed in all the main record and music dealers and press coverage was well above average.

J. R. Bee, Odeon, Worcester, sent personal letters to churches, youth organisations, women's institutes and other bodies who would be interested in the story of "Solomon and Sheba."

Teachers were also approached for special party bookings and various religious bodies were contacted. I notice from their replies that parties of choir boys attended special performances.

Tasteful

The showcards for the shop displays were tastefully designed and I am sure Mr. Bee was perfectly right in making this personal contact the main platform for his campaign.

In the small town careful distribution of throwaways can form the basis of a top-selling campaign. **R. Crawshaw,** Odeon, Taunton, used this method for two campaigns, "Faces in the Dark" and "The Spider's Web."

Distribution was arranged through newsagents, shops, rent collectors, buses, factories, Service camps and travel information centres.

A series of teaser advertisements was used in the local press, and for the second feature in the first campaign, "The Boatman," a member of the theatre staff, dressed in Cossack uniform, made a town tour.

John Scott, of the Walpole, Ealing gave his theatre a nautical flavour for the opening of "Under Ten Flags."

Ealing and Brentford Sea Cadets, from the training ship "Westcott," formed a guard of honour for the Mayor and Mayoress of Ealing, who were piped into the foyer, and then inspected the cadets.

Exhibition

The start of the film was heralded by cadet buglers marching down the cinema aisle.

An exhibition of modern naval equipment and training details of a young sea cadet's life formed the main part of the display.

A member of the theatre staff dressed in naval uniform toured the shopping centres, distributing specially produced leaflets. The campaign was well balanced and in keeping with the feature.

R. E. Gordon, Odeon, Bristol, had good press coverage for "I Aim at the Stars." He also concentrated on wide distribution of the novelty throwaways which had been produced in the form of a rocket.

Overprinted serviettes were used in a number of restaurants and window displays concentrated on star portraits and press quotes.

Two of the usherettes from the Gaumont, Anniesland, Glasgow, distributed leaflets for the "Bulldog Breed" outside primary schools. These had been designed to have special appeal to the youngsters, for they could be folded into what I believe is called a "Whistling Whizzer."

This kind of distribution is, of course, another way of getting your advertising into the home, and **S. C. Monteith** obviously had this in mind.

Although it may not have any direct effect on theatre attendance, the idea of dressing receptionists in costumes which have a connection with the film being shown certainly adds a great deal to the atmosphere of the theatre. **C. K. Watts,** Gaumont, Bournemouth, had some very attractive young women dressed in Highland costume for the screening of "Tunes of Glory."

Cinema uniforms, however well designed, are rather dowdy, and for the odd occasion to dress staff in something more attractive adds a great deal to the overall pleasure of a cinema visit.

SELL!
The BLC way...

YOU TOO CAN BE A SPACEMAN!

You can be the Gagarin of *your* town. A headline-hitting spaceman. Outer space? *No—newspaper space.*

BLC Campaign Books are packed with opportunities. Editorial and contest blocks. Star features. Reviews. Showmanship ideas to win editorial space.

Make sure you use them. Their powerful boost can make you the Cosmonaut of showmanship!

BLC

The Showman also commends . . .

Figures in parentheses indicate number of credits

ADAMS, H. W., Odeon, Godalming: Pollyanna. **Affolter, L. M.,** Odeon, Crewe: Pollyanna. **Alner, R. M.,** A/M., Whiteladies, Bristol: The Criminal, The Miracle, Newsreel publicity, Public relations, His and Hers, Sword of Sherwood Forest (6). **Aspden, W. W.,** Odeon, Blackburn: G.I. Blues. **Amerena, P. C.,** Gaumont, Norwich: Esther and the King. **Amies, A. G.,** Broadway, Peterborough: Look at Life. **Allen, D. E.,** Odeon, Coventry: Never on Sunday. **Alexander, R.,** Odeon, Bilston: The Millionairess. **Alexander, J.,** Gaumont, Wolverhampton: Stage show.

BOOTY, Miss J. A., Odeon, Faversham: The Fugitive Kind. **Bish, H. S.,** Gaumont, Chippenham: Man in the Moon. **Bigwood, G. F.,** Odeon, Weston-super-Mare: The Wackiest Ship in the Army. **Blease, G. B.,** Odeon, Bolton: The Pure Hell of St. Trinians, G.I. Blues (2). **Bentley, G. R.,** Odeon, Llandudno: G.I. Blues, North to Alaska (2). **Bowen, S. H.,** Odeon, Newport: Song Without End. **Bishop, Mrs. W.,** A/M., Odeon, Harlesden: Elmer Gantry. **Best, C.,** A/M., Odeon, Canterbury: The Spider's Web. **Bignell, A. W.,** Odeon, Redhill: Elmer Gantry. **Brown, H.,** A/M., Savoy, Enfield: The Dark at the Top of the Stairs, Watch Your Stern, Too Hot to Handle, Sword of Sherwood Forest (4). **Brown, L. J.,** Ritz, Felixstowe: The Crowded Sky, Portrait in Black, Public relations (3). **Butler, T.,** Regent, Crosby: Watch Your Stern, The Dark at the Top of the Stairs, Newsreel publicity, The Nun's Story (4). **Baker, G.,** Gaumont, Manchester: The Alamo. **Bromley, E.,** Gaumont, Oldham: Tunes of Glory, Pollyanna (2). **Brannan, J. W.,** Odeon, Burnage: Tunes of Glory. **Bint, B.,** Odeon, Sale: High Time, Song Without End (2). **Bennett, R. W. G.,** Gaumont, Nottingham: Never on Sunday. **Bennett, G. E.,** Odeon, Kingstanding: Man in the Moon. **Browne, P. G.,** Odeon, Harlesden: No Love For Johnnie.

CAMPBELL, J. G., Regal, Coatbridge: Never Take Sweets From a Stranger, Watch Your Stern, The Dark at the Top of the Stairs, Public relations, Ocean's 11, Hannibal (6). **Cave, D.,** Super, Oxford: Li'l Abner, The Entertainer, Public relations, Press publicity (4). **Clark, G.,** Rex, Consett: The Crowded Sky. **Cranfield, G. W.,** Odeon, Oldham: North to Alaska. **Crawshaw, R.,** Odeon, Taunton: Desire in the Dust. **Coppock, B. L.,** Odeon, Rhyl: G.I. Blues. **Collings, B. E.,** Rialto, Liverpool: G.I. Blues. **Carter, E. C.,** Odeon, Ilford: Esther and the King. **Crisp, A. G.,** Odeon, Southend: The Grass is Greener. **Carpenter, A. M.,** Odeon, Sutton Coldfield: Tunes of Glory. **Carter, P. S.,** Odeon, Hackney Road: Midnight Lace. **Colson, W. D.,** Gaumont, Hanley: Theatre publicity, Public relations (2). **Chilton, R. W.,** Gaumont, Leeds: Five Golden Hours. **Court, H. J.,** Gaumont, Portsmouth: Midnight Lace. **Close, C. C.,** Gaumont, Bristol: The Wackiest Ship in the Army. **Cowlrick, H. J.,** St. George's, York: Never on Sunday, The Siege of Sydney Street (2). **Clarke, D.,** Odeon, Derby: North to Alaska. **Clark, J. D.,** Majestic, Leeds: The Alamo. **Clarke, L. R.,** Majestic, Staines: Elmer Gantry.

DAVIS, P., Odeon, Harlow: The Ten Commandments. **Dale, A. S.,** Rex, Riddrie: Hannibal. **Dixon, J. A.,** Regal, Chesterfield: Newsreel publicity, Public relations (2). **Day, W. E.,** A/M., Majestic, Gravesend: The Miracle. **Demaecker, W. D.,** Mayfair, Battlefield: Let No Man Write My Epitaph, The Dark at the Top of the Stairs, Never Take Sweets From a Stranger, Hannibal, Watch Your Stern (5). **Davis, D. M.,** Ambassador, Slough: 13 Ghosts. **Dean, D. F.,** Gaumont, Smethwick: Tunes of Glory. **Dickinson, J. F. C.,** Odeon, Rochdale: Pollyanna. **Doveton, J. D. H.,** Gaumont, Swindon: Public relations. **Dracott, C. H.,** Odeon, Liverpool: The Alamo. **Downes, R. H.,** Gaumont, Birkenhead: Desire in the Dust, North to Alaska (2). **Deacon, V. H.,** Gaumont, Coventry, Foxhole in Cairo, G.I. Blues (2).

FROST, A. T., Ritz, Oxford: Theatre publicity, Newsreel publicity, Man in the Moon, His and Hers, Psycho, Tunes of Glory, The Pure Hell of St. Trinians (7). **Finnis, H.,** Gaumont, Liverpool: Portrait in Black. **Freedman, L.,** Odeon, Perry Barr: Tunes of Glory. **Farmer, R.,** Gaumont, St. Albans: Desire in the Dust, Five Golden Hours (2). **Francis, D.,** Odeon, Westbourne Grove: No Love For Johnnie. **Fray, R. W.,** Gaumont, Hinckley: G.I. Blues. **Fisher, R. M.,** Gaumont, Upminster: The Long the Short and the Tall. **Fallowfield, G. P.,** Gaumont, Rayners Lane: Five Golden Hours. **Felton, R. J.,** Odeon, Wolverhampton: The Pure Hell of St. Trinians. **Francis, M. R.,** Gaumont, Southall: Desire in the Dust.

SMEETH, W. A., New Palace, Holmewood, Newsreel publicity. **Scardifield, J. A.,** Odeon, Dover, Tunes of Glory, The Wackiest Ship in the Army, Carthage in Flames (3). **Skellon, P. E.,** Odeon, Spalding: The Millionairess. **Salter, F. W.,** Gaumont, Rosehill: Never on Sunday, Under Ten Flags (2). **Silander, H.,** Gaumont, Reading: I Aim at the Stars. **Sherwood, W.,** Hippodrome, Colchester: Li'l Abner, I Aim at the Stars (2). **Serrell, R. S.,** Gaumont, Chesterfield: North To Alaska, I Aim at the Stars (2). **Sparrow, D. G.,** Ritz, Southend-on-Sea: Desire in the Dust, Murder, Incorporated, Doctor Blood's Coffin, Take a Giant Step (4). **Sims, W. G.,** Rex, Norbury: His and Hers, Saturday Night and Sunday Morning, The Night We Got the Bird (3). **Short, A.,** Mayfair, Tooting: His and Hers. **Sliman, A. M.,** A/M., Regal, Falkirk: The Miracle, Never on Sunday (2). **Symmons, B. E.,** Odeon, Harrogate: High Time, Squad Car, From the Terrace, Jessy (4). **Sanders, J. V.,** Odeon, Morecambe: Tunes of Glory. **Simpson, C. K.,** Odeon, York: Pollyanna. **Spriggs, B. S.,** Odeon, Deptford: The Pure Hell of St. Trinians. **Spurs, R. D.,** Odeon, Newcastle-on-Tyne: High Time. **Simpson, A.,** Gaumont, Ayr: Surprise Package, 3.10 to Yuma (2). **Savage, R. M.,** Odeon, Bognor Regis: Man in the Moon, Marriage of Convenience (2). **Sones, S. R.,** Gaumont, Walsall: The Fugitive Kind. **Smith, A. V.,** Odeon, Becontree: His and Hers. **Stokes, A. F.,** Gaumont, Leyton: Circle of Deception. **Searchfield, L. B.,** Gaumont, Palmers Green: Circle of Deception, Elmer Gantry (2). **Sewell, G. E.,** Odeon, Romford: The Pure Hell of St. Trinians. **Scott, J. H.,** Walpole, Ealing: The Great Imposter. **Stanforth, W. H.,** Majestic, Leeds: I Aim at the Stars. **Seddon, A. W.,** Ritz, Barnsley: Watch Your Stern, The Sundowners, Sword of Sherwood Forest, The Plunderers, Pay or Die, The Mobster, The Dark at the Top of the Stairs, No Kidding (8).

TUCKER, J., Odeon, Weymouth: I Aim at the Stars, Under Ten Flags (2). **Tull, W. J.,** Odeon, Sussex: Man in the Moon, Pollyanna (2). **Thornton, A. F.,** Odeon, Burton-on-Trent: The Plunderers, Pay or Die, A Town Like Alice, The Glenn Miller Story (4). **Thomas, B. R.,** Odeon, Brentwood: The Pure Hell of St. Trinians, The Apartment, Circle of Deception (2). **Taylor, E. M.,** Odeon, Hinckley: Faces in the Dark. **Tompkins, B.,** Odeon, Mile End: Circle of Deception. **Trezise, M.,** Gaumont, Stroud: Man in the Moon. **Taylor, G. W.,** Odeon, Acton: Elmer Gantry. **Thurman, F. O.,** Mechanics, Nottingham: I Aim at the Stars, The Pure Hell of St. Trinians. **Tappy, C. A.,** Odeon, Plymouth: Never on Sunday. **Taylor, A.,** Tower, Birmingham: His and Hers. **Thompson, B.,** A/M., Tower, Birmingham: Saturday Night and Sunday Morning.

WEATHERHEAD, P. J., Kings, Bristol: The Criminal,, Saturday Night and Sunday Morning, The Miracle (3). **Wright, D.,** Odeon, Ipswich: The Wackiest Ship in the Army. **Wilton, N. A.,** Odeon, Winchester: Song Without End, No Kidding (2). **Witts, F.,** Odeon, Gloucester: Solomon and Sheba. **Walker, J.,** Odeon, Hove: Elmer Gantry. **Watt, Miss L.,** Odeon, Coatbridge: The Pure Hell of St. Trinians. **Wyeth, E. P.,** Odeon, Reading: The Wackiest Ship In the Army. **Wilkins, L. A.,** Odeon, Torquay: Pollyanna. **Wills, C. B.,** Odeon, Camberwell: Man in the Moon. **Wells, A. A.,** Odeon, Peckham: Never on Sunday. **Wilmot, G. A.,** Odeon, Southampton: Under Ten Flags. **Wilkinson, L.,** Odeon, Nottingham: Can-Can. **Wright, D.,** Odeon, Ipswich: The Pure Hell of St. Trinians. **Washford, F. A.,** Gaumont, Watford: Desire in the Dust, Murder Incorporated (2). **Willmott, D. W. J.,** Odeon, Walton-on-Thames: Circle of Deception, The Pure Hell of St. Trinians (2). **Watson, G. A.,** Gaumont, Guernsey: North to Alaska, High Time, The Three Worlds of Gulliver (2). **Webb, W. L.,** Gaumont, Camden Town: Elmer Gantry, The Wackiest Ship in the Army (2). **Woodman, C. F.,** Odeon, East Ham: Elmer Gantry, Circle of Deception (2). **Wheatley, T. G.,** A/M., Olympia, Bridgeton: The Nun's Story, The Dark at the Top of the Stairs, Peeping Tom, Come Dance With Me, Hannibal, Never Take Sweets From A Stranger (6). **Wall, M. H.,** Regal, Leeds: The Miracle, Public relations, The Plunderers, Pay or Die, Watch Your Stern (5). **Williams, G.,** Regent, Chatham: The Long and the Short and the Tall, Too Hot To Handle, The Sundowners (3). **Ward, N. J.,** Gaiety, Birmingham: Never Take Sweets From A Stranger, The Dark at the Top of the Stairs, A French Mistress, The Mobster, No Kidding (5). **Ward, L. P.,** Regal, Uxbridge: Public relations, The Sundowners (2). **Williams, A.,** Granada, Liverpool: Come Dance With Me, The Nun's Story, The Dark at the Top of the Stairs, The Crowded Sky, Watch Your Stern, Follow that Horse! Ocean's 11 (7). **Walker, H. I.,** Playhouse, Colchester: Public relations, Sword of Sherwood Forest, The Sundowners (3). **Walker, R. H.,** Plaza, Worthing: The Sundowners, The Long and the Short and the Tall (2).

'Kine.'—MGM £600 Contest

NEW ANGLE ON A TELEPHONE CALL

THE ATMOSPHERE was tense. Behind the row of gleaming dials, electrical impulses set in motion a series of "bleeps" and flashing lights. And everything was going according to plan.

It could have been the count-down for a journey into space. In fact, this space-age equipment was installed in the foyer of the Metropole, Nottingham, as part of a very down-to-earth campaign by **T. F. Chapman** for "Butterfield 8."

The equipment was set up by GPO engineers and consisted of the intricate machinery used at a telephone exchange. Members of the audience entering the theatre were invited to dial a number and watch the various stages of their call.

In another part of the foyer, a local firm loaned pre-1900 telephone equipment for display.

Men serving with the RAF at Catterick and Richmond camps near Darlington were given an advance notice that "Butterfield 8" was playing at the ABC, Darlington.

This came from manager **A. Heaton** in the form of glossy postcards and teasers sent to their NAAFI canteens.

"Adventure afoot" was the slogan used by **Douglas Adams** when he tied up his campaign for "The Adventures of Huckleberry Finn" at the Regal, Kirkcaldy, with a local shoe firm.

In addition, he ran an essay writing competition for under-14s on the theme "My Favourite Adventure," and invited local boxing club champions to see Archie Moore's performance in the film.

At the Carlton, Dublin, manager **Gerry McGuinness** renewed contacts with the local press for "The Great Caruso." The *Sunday Independent* gave good coverage and ran a competition—pointing out that when the film first played in Dublin nine years ago a similar contest launched tenor Dermot Troy on his career.

More Credits

"**Bells Are Ringing.**"—R. Alexander, Odeon, Bilston.
"**Gigi.**"—A. D. Bullock, Palace, Erdington.
"**Ben-Hur.**"—J. A. Dixon, Regal, Chesterfield.
"**Cimarron.**"—W. T. Wyatt, Ritz, Edgware.
"**Quo Vadis.**"—T. G. Wheatley, Olympia, Bridgeton; A. E. Dale, Rex, Riddrie.
"**The Time Machine.**"—T. Moran, Commodore, Liverpool.
"**Home From The Hill.**"—N. J. Ward, Gaiety, Birmingham; G. W. Mitchell, La Scala, Clydebank; J. O. Paton, Ritz, Brighouse.
"**The Adventures of Huckleberry Finn.**"—D. C. Adams, Regal, Kirkcaldy; T. W. Hawkings, Palace, Arbroath; N. J. Ward, Gaiety, Birmingham; E. H. Johnson, Palace, Aston-in-Makerfield; H. Morris, Orient, Birmingham; D. J. Macleod, Olympia, Bridgeton; J. O. Paton, Ritz, Brighouse; D. MacPherson, Toledo, Muirend.
"**Village of the Damned.**"—G. W. Mitchell, La Scala, Clydebank; T. W. Hawkings, Palace, Arbroath; T. G. Wheatley, Olympia, Bridgetown; D. MacPherson, Toledo, Muirend; W. Lawrie, Regal, Greenock; M. E. Ward, Olympia, Newport; J. A. Gallacher, Regal, Kilmarnock; D. S. Mawditt, A.B.C., Blackpool; J. J. Morgan, Forum, Kentish Town; J. O. Paton, Ritz, Brighouse; W. Davany, Ritz, Gateshead.
"**Butterfield 8.**"—P. J. Weatherhead, Kings, Bristol; A. W. Seddon, Ritz, Barnsley; N. L. Eccleston, Palace, Lancaster; A. T. Frost, Ritz, Oxford; J. J. Morgan, Forum, Kentish Town; R. J. Reed, Forum, Ealing; N. Grossman, Ritz, Richmond; E. H. Anthony, Dominion, Harrow; A. H. Holloway, Central, Reading; N. Mathews, Ritz, Leyton; A. A. Allen, Regal, Sidcup; L. J. Elmes, ABC, Maidenhead; W. T. Wyatt, Ritz, Edgware; M. Hinds, Savoy, Stoke Newington; H. J. O'Brien, Coronation, Manor Park; J. M. Hart, Coliseum, Glasgow; B. Thompson, Tower, West Bromwich; A. Heaton, ABC, Darlington; N. Scott-Buccleuch, Lonsdale, Carlisle.

'G.I. Blues' has a fine record

FROM ALL PARTS of the British Isles as well as from Eire there are reports of continued big business being done in every kind of situation by the Elvis Presley musical, "G.I. Blues"—a Hal Wallis production for Paramount.

The company claims that both on first and subsequent runs "G.I. Blues" is breaking box-office records.

At the Regal, Leamington, the business was not only outstanding but was beaten by only one previous Paramount picture, "The Greatest Show On Earth." One of the highest returns was recorded in the film's two weeks at the Playhouse, Edinburgh.

The Paramount release did a record Sunday's business at the Odeon, Halifax, and very good business was maintained throughout the succeeding week.

Business better than has been known for a considerable time marked the picture's release at the Gaumont, North Shields; the Odeons at Gateshead, Byker and South Shields; and the Essoldo Theatres at Whitley Bay and Blyth.

"G.I. Blues" opened to capacity houses on the Sunday at the Gaumont, Coventry, and a Sunday capacity opening was also reported from the Odeon, Leicester.

Sunday records were established at the Odeon, Doncaster, and the Odeon, Harrogate, with excellent business following.

Two theatres seldom playing six-day bookings—the Grand, Ramsey, and the Regal, Beccles—also reported business as being "very good."

At the Regent, Eccles, it was stated to have played to the best business for over 18 months.

Some idea of the drawing power of Elvis Presley is indicated by the fact that in America Paramount began booking Thanksgiving and Christmas engagements of the star's latest picture, "Blue Hawaii," simultaneously with the start of production on March 20.

Pathe News watches public taste

THE EDITORS of Pathe News, aware of the ever-growing interest of the public in sport, included over 70 sports stories in its bi-weekly editions during the past 12 months, featuring 27 different sports.

With the introduction of Technicolor coverage, certain sporting events featured in the newsreel took on a new importance. An example was the Derby featured by Pathe News for the first time in Technicolor.

Similarly, Royal Ascot proved an exciting spectacle in colour, together with the Cowes and Henley regattas, Wimbledon tennis, the Braemar Gathering, and the film of the ill-fated land speed record attempt by Donald Campbell. Now, Pathe News will present the 1961 Cup Final in Technicolor.

But black and white coverage of major sporting events has not been neglected. The 1960 Cup Final between Blackburn Rovers and Wolves; Wakefield's win over Hull in the Rugby League Cup Final; the football of Real Madrid at Hampden Park—these were some of the occasions which were filmed.

Warner-Pathe link with paperback

AS PART of Warner-Pathe's extensive promotion campaign for its double bill, "Operation Eichmann" and "Hell to Eternity," a tie-up with Mullers Ltd. (publishers of the Gold Medal Books) has been arranged, publicising "Hell to Eternity."

Stressing the "read the book—see the film" angle, colour displays can be seen in shop windows, plugging both the film and the book. Quantities of 20 in. x 5 in. window streamers have been sent direct to book retailers throughout the country by the publishers.

In addition to the 10 in. x 5 in. show cards advertising "Hell to Eternity," small display cards, with a flange for inserting into the book have also been sent to retailers, focusing attention on the Edward Aarons best-seller, and the film.

"Hell to Eternity" stars Jeffrey Hunter, David Janssen, Vic Damone, Patricia Owens and Sessue Hayakawa.

Wallis buys rights for 'Becket'

PRODUCER Hal Wallis has purchased the screen rights to "Becket," Jean Anouilh's drama in which Laurence Olivier and Anthony Quinn are now playing in New York.

"Becket" has been scheduled for filming next year by Hal Wallis Productions for Paramount release. It will be directed by Peter Glenville, who directed the New York production and who recently completed "Summer and Smoke," the Hal Wallis film version of Tennessee Williams' play starring Laurence Harvey and Geraldine Page.

'Outer Space' strikes topical note

UP TO DATE—that's what Archway claims about its latest release, "Death Comes From Outer Space," which deals with a rocket pilot who finds himself in difficulties when he collides with asteroids.

Archway acquired the British rights from the producers, Lux Films, on the assumption that it wouldn't be long before an attempt was made to put a man into orbit. And the Russian success has given the film a really topical launching.

DISTRIBUTION RIGHTS SOUTH AFRICAN MARKET

Distribution rights all classes of film product required for Africa, South of the Equator.

Interested parties write in first instance to:

UNION FILM EXCHANGE

P.O. BOX 10137 • JOHANNESBURG • S. AFRICA

EXECUTIVE COMMITTEE

—continued from page 18

Council or Executive Committee as the case might be, was as follows:—

a. To declare that the resolution in question is invalid and of no effect.
b. To declare that the elections of the General Council delegates at meetings held on January 27 and February 10, 1961, are null and void as from the date of such declaration.
c. To direct the calling of a further meeting of the branch, under the chairmanship of the branch chairman, for the purpose of electing general council delegates to fill the vacancies resulting on the taking effect of the previous sub-paragraph.

After discussion, the committee adopted the officers' recommendations and the branch is being informed accordingly.

TRADE SHOWS

LONDON

April 24:
The Big Gamble; Son of Hashimoto (short). 20th Century-Fox. Rialto. 10.30 a.m.
The Naked Edge. United Artists. Own Theatre. 8.15 a.m. (Reg. only).
Death of a Friend (X). Gala. Jacey, Strand. 2.30 p.m.

April 25:
The Trapp Family; Australian Water Sports (short). 20th Century-Fox. Rialto. 10.30 a.m.
The Emerald Curtain. 20th Century-Fox. Own Theatre. 2.30 p.m.
Posse From Hell. Rank. Own. 2.30 p.m.
The Horse With the Flying Tail. Walt Disney. Studio One. 1 p.m.

April 26:
House of Mystery (A); Listen to My Music (U). Anglo Amalgamated. Hammer. 10.30 a.m.
The Secret Ways. Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.
Grape Nutty; Hip Shooters; Two Faced Wolf; Skiers of Norway (shorts). Columbia. Own Theatre. 2.30 p.m.

April 27:
The Accomplices. Archway. Celluloid. 10.30 a.m.
All In a Night's Work (A); Planet Mouseola (short). Paramount. Plaza, Piccadilly Circus. 10.30 a.m.

MANCHESTER

April 25:
World By Night. Warner-Pathe. ABC Deansgate. 10.30 a.m.
The Captive; The Day the Sky Fell In. Compton. Cinephone, Market Street, 10.30 a.m.

April 26:
Go Naked in the World (X). MGM. ABC Deansgate. 10.30 a.m.
A Taste of Love. Compton. Cinephone, Market Street. 10.30 a.m.

April 27:
Jet Over the Atlantic. Warner-Pathe. Theatre-Royal. 10.30 a.m.

LATE EXTRAS (LONDON)

April 20:
Hunted in Holland. CFF. British Lion Columbia Theatre, Broadwick St. 2.30 p.m.
The Monster of Highgate Ponds. CFF. British Lion Columbia Theatre. 3.30 p.m.

April 21:
Gunfight. United Artists. Own. 2.30 p.m.
State Opening of Parliament (short). British Lion. Own Theatre. 2.30 p.m.

April 22:
The Missing Note. CFF. Granada, Walthamstow. 10 a.m.

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SITUATIONS WANTED (contd.)

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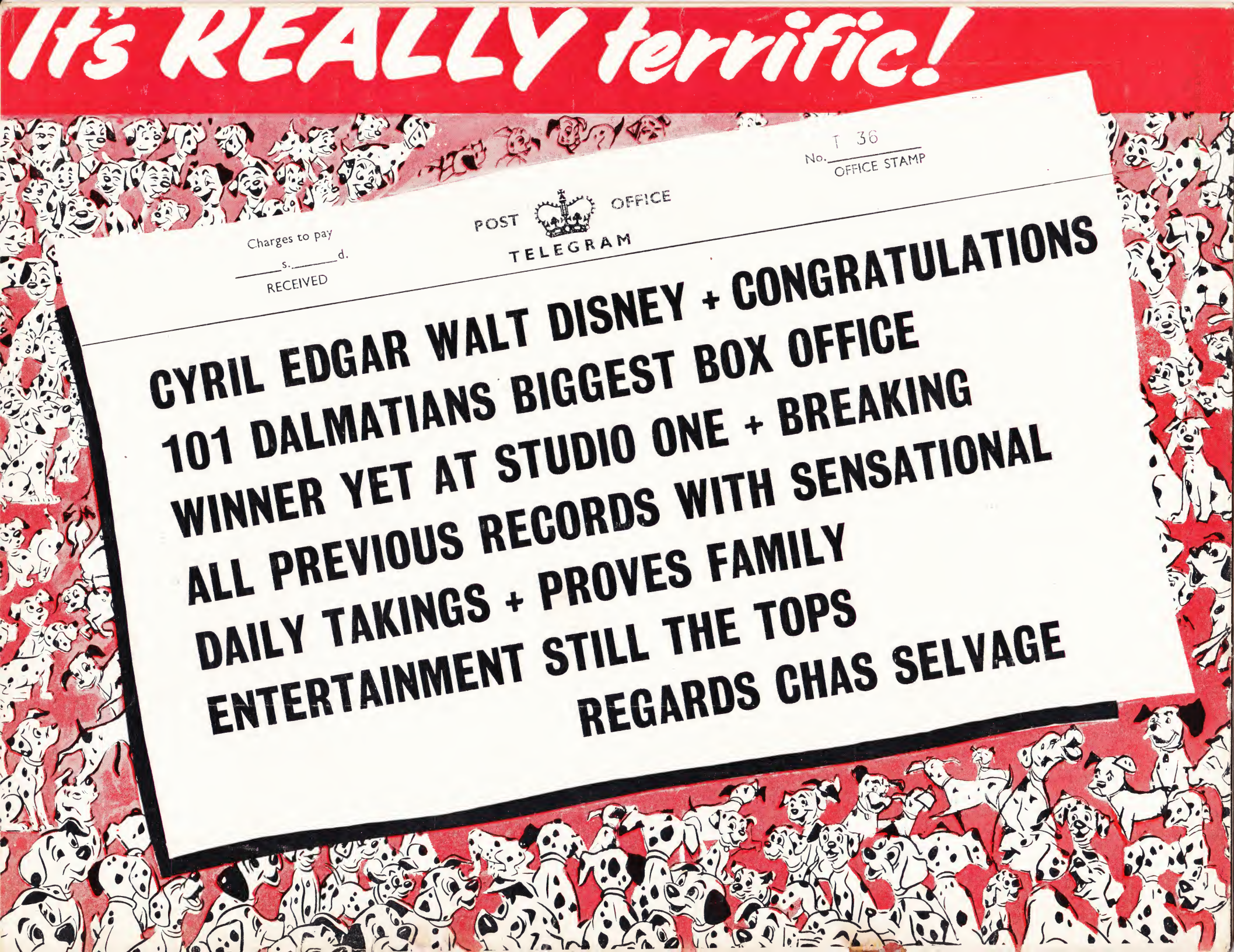
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